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BEQUEST OF
SAMUEL SIGILMAN

Twenty-first Programme

FRIDAY AFTERNOON, MARCH 31, at 2.30 o'clock

SATURDAY EVENING, APRIL 1, at 8.15 o'clock

Haydn . . . Symphony in E-flat major, No. 99 (Salomon No. 10)

I. Adagio; Vivace assai.
II. Adagio.
III. Menuetto (Allegretto).
IV. Vivace.

Loeffler . "Evocation," for Orchestra with Chorus of Women's Voices and a Speaking Voice

(First time in Boston)

Walton . . . . . "Belshazzar's Feast"

For Mixed Chorus, Baritone Solo, and Orchestra

(First time in the United States)

CECILIA SOCIETY CHORUS, ARTHUR FIEDLER, Conductor

Soloist: DAVID BLAIR MCCLOSKY

FOR CHORUSES

May 1, 1932

By PHILIP HALE

The Oxford University Press through its sole agents in the United States, Carl Fischer, Inc., of New York, has published several works that deserve the attention of Dr. Koussevitzky, the Cecilia Society, the two Cambridge societies, and the Handel and Haydn.

William Walton's "Belshazzar's Feast" for mixed choir, baritone solo and orchestra took the English cities by storm when it was produced at the Leeds Festival in October, last year, and in London the following month. Mr. Fox-Strangways, who is not given to superlatives, pronounced the work to be of "imposing magnificence." This "Belshazzar" is really a secular cantata, with text chosen and arranged from the Bible by Osbert Sitwell. It is in three sections: the 137th Psalm; the story of the feast and Belshazzar's downfall; lastly an ascription of praise taken from the 81st Psalm. The baritone is the narrator. Belshazzar speaks only with the narrator's voice. There is nothing to connect the handwriting on the wall, the only dramatic incident, with the punishment inflicted by the Lord. The narrator is impersonal, "neither glad nor sorry." The composer "evidently wished to be untrammelled by religion or drama." There is no appeal to the hearer's feelings, but "one can admire," as Mr. Fox-Strangways puts it, "the bold drawing of the conception as a whole, and the barbaric moments have a grandeur which may take the place of beauty."

We remember a performance by the Handel and Haydn of Handel's "Belshazzar." The finest ch rus in that work was then omitted, the chorus in praise of wine, for it was thought that the performance of it would offend the foes of the "Demon Rum" who might be in the audience.

Walton Heard Anew Dec 18, 1931

"Belshazzar's Feast," the oratorio—if the listener chooses to call it such—that carried all before it last autumn at the Leeds Festival, has now been heard in London to equal applause. It has even stirred Ernest Newman to unwonted admiration. "Because the piece derives its subject from Holy Writ, and because it is laid out for soloist, choir and orchestra," he writes in the Sunday Times, "there is a tendency to regard it as an oratorio. But it seems to me that this new work of William Walton, for which Osbert Sitwell has provided an admirably concise text, differs so much from the older oratorio in degree that the difference becomes actually one of kind. Whether, however, the work is a new genre or simply an old genre with new life put into it, there can be no question about the life. Nothing so full-blooded as this, nothing so bursting with a very fury of exultation in the power of modern music, has been produced in this or any other country for a long time; by the side of it Stravinsky's 'Psalms-Symphony' is very anæmic stuff indeed. Mr. Walton works consistently at a voltage that takes our breath away.

"But it is not mere sound and fury: the astounding thing about it all is the composer's musical control of the pounding, panting engine he has launched. It is difficult to realize that so young a man has so complete a command of his subject, of his craftsmanship and of himself. It is all new, all individual, yet all so thoroughly competent musically. After this, I should not care to place any theoretical bounds to Mr. Walton's possible development.

"It may well be that Mr. Walton will never do anything of the same kind again, or even touch this particular genre again. None the less, the experience will have been of the utmost value to him; his next purely instrumental work will be all the richer for this raising of his mind's temperature and loosening of his musical muscles. It has put him in complete control of a number of factors in his musical constitution that have hitherto had insufficient exercise. It was given him a new sense of design, a new richness of figuration, an extraordinary, indeed, quite Elizabethan, ease in the phrasing of words in such a way that the delivery of them has all the naturalness of ordinary speech without the slightest damage being done to the individual musical line or to the contrapuntal web of which it is a part. . . . The imagination at the back of the work, the varied expressiveness of it, and what I have called the controlled fury of its painting of scenes and emotions, are equally remarkable."

PRICE $1.50

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WILLIAM WALTON

BELSHAZZAR'S FEAST

FOR MIXED CHOIR, BARITONE SOLO AND ORCHESTRA

Vocal Score

Oxford University Press

1931

1685

Walton Heard Anew

Dec 18, 1931

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Of the Walton work The London Times critic wrote from Leeds:

"'Belshazzar's Feast' is significant as representing the emergence of a composer who has been acclaimed by the intellectuals to take his stand before the general public with a large scale work. 'Belshazzar's Feast' is not called an oratorio, but it is one none the less. Its scriptural words, selected by Mr. Osbert Sitwell, rivet attention on the dramatic scene of the writing on the wall in much the same way as in Handel's oratorio on the same subject. The scene is vividly given in massive choral writing. It can be described as a modern presentment of the Handelian conception of oratorio. Festival novelties fall into two categories, those remembered because they got a hearing at the festival, and those which make the festival memorable. To the latter class belonged Sullivan's 'Golden Legend' (1886), Walford Davies's 'Everyman' (1904), and Vaughan William's 'Sea Symphony' (1910). We shall be surprised if 'Belshazzar's Feast' (1931) does not create another landmark in the history of the Leeds festival.

L. T. Times Oct 25/1931

"The new works of the evening were received with acclamation, but the earlier events paled before the uncompromising directness of 'Belshazzar's Feast.' The unaccompanied recitatives for baritone solo, boldly declaimed by Mr. Dennis Noble, contributed to the powerful impression produced by the work, an impression cemented by a choral performance of unflagging energy and amazing volume of tone under Dr. Malcolm Sargent."

"Belshazzar's Feast," by William Walton, has already been fully described in these columns. It is just itself—a white hot vision of tremendous events, which the composer expresses through music tremendously his own. He seems to have been too absorbed by his subject even to remember that other music existed. He shears straight into his drama and moves forward with swiftness. Not the least bold and certainly one of the most successful things in the scheme is the composer's decision "to plan his music in accordance with musical and not dramatic patterns." He succeeds brilliantly; the stark drama of "Belshazzar's Feast" is almost overwhelming.

The performance was splendid throughout. At the end the audience rose and cheered.

Manch. Dec 26, 1931

New Blood Poured Into Old Oratorio

Young William Walton Calls Biblical Music-Drama Into Fresh Life

Oct 23, 1931 Tran

THE recent music-festival at Leeds in England was distinguished by the first performance of "Belshazzar's Feast," oratorio, cantata, choral-piece—it had no official designation — written by William Walton, the young composer whose symphonic music Dr. Koussevitzky has more than once set on his programs with quick and warm response from audiences. The reviewers came from London and Manchester to hear; returned to testify to their sensations and write their praises as with one mind; while by all accounts the audience was stirred beyond all festival-habit. Since Mr. Cardus's article in The Manchester Guardian is the fullest and clearest he may tell the tale:

"William Walton's dramatic cantata, 'Belshazzar's Feast,' caused something of a stir at the evening concert. The arrangement of the narrative of the fall of Babylon has been well done by Osbert Sitwell, and the opportunities for fierce denunciation, expression of sorrow, bodeful warning and destruction, and a crowning Alleluia have not been missed by the composer. For sheer vividness and sudden assault upon our sense of the melodramatic the work is perhaps unique in our period. Whether beneath the shock methods of the contriving of it all there lies a real musical worth remains to be seen. I think there must be; for Walton in other compositions has announced a sure musical sensibility.

"But a first performance of 'Belshazzar's Feast' takes the imagination by storm. There is little time to think of the ideas in terms of musical values, and, indeed, it may be irrelevant to the composer's purpose to attempt to abstract the material of the score from the melodramatic intentions. Some of the effects tell of an unmistakable genius for the macabre and the lurid. The sudden ejaculation of the word 'Slain' by the chorus immediately after the baritone solo has intoned the phrase, 'In that night the king was slain' is a staggering stroke. And there is a wild recklessness in the chorus, 'Praise ye the god of gold.' The accumulation of the catalogue of the heathen deities is overwhelming, and on top of the frenzy the composer has savagery of imagination enough to hurl at us a crowning climax of godless triumph at the words 'Thou, O king, art king of kings.' The din is sometimes almost deafening, but the writing is certain of touch and assures us that all is being done exactly according to plan. Mr. Walton, with all his vast forces, his side drum, slap-stick, cymbals, glockenspiel, xylophone, gong, anvil and Chinese block, does not beat the air vainly; every touch comes off. There is beauty, too, in the Captivity music."

Next day, Mr. Cardus continued: "Hours after the shock of the performance, and following a sleepless night's study of the score, one's first impressions of originality of conception and swift, powerful execution remain strong as ever. Walton's musical ideas are as convincing on paper as in performance they are overwhelming. They are charged with driving power, and while they served the dramatic purposes of the text, they are plastic enough for the purposes of the composer's need to make his score satisfying in itself to the musical intelligence. The score indeed is not like a mere reflection of the text, but rather the mirror itself which renders the reflection possible.

"The cantata is real choralism, broad based, and rich in opportunities for all manner of massed vocalism, from the smooth, passionate melody of the Captivity music to the ferocity and sheer godlessness of the great scene of the invocations of the priests of Gold. Walton's touch is sharp and certain; the work plunges us into the Old Testament world by a single comprehensive stroke. The development has great impetus, and yet a thoroughly æsthetic curve of development or poise. The harmonic writing is very personal and plastic; the rhythm is as imaginative as in any work of our period. From beginning to end 'Belshazzar's Feast' is a clear case of red-hot conception instinctively finding the right and equally red-hot means of expression."

The program of the symphony concerts in Symphony hall tomorrow afternoon and next Saturday evening will be as follows: Haydn, symphony E flat major (Salomon No. 10; Loeffler "Evocation" for orchestra with female chorus; Walton, "Belshazzar's Feast." "Evocation" was written by Loeffler for the dedication of Severence hall, the permanent home of the Cleveland orchestra, and was performed Feb. 5, 1931. The text is taken from "Selected Epigrams From the Greek Anthology," by T. W. MacKail. The score contains this preface: "The imagined form of this music is to tell the building of a beautiful temple of the Muses; of the god Pan's rhapsodic lay and the nymphs's love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; Of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's amorous pursuit; of the strange account given by the Singing Stone of itself; awed by solemn wonder at it we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.'" The score is for a complete modern orchestra, including a vibra-harp, which is more akin to the xylophone family than to that of the harp. The instrument used for "Evocation" was especially constructed for the composer.

Wilton's "Belshazzar's Feast" was produced at the Leed's (England) festival on Oct. 10, 1931. The text was selected and arranged from the Bible by Osbert Sitwell. The baritone at Leed's was Dennis Noble, Dr. Malcolm Sargent, conductor. Here the chorus will be the Cecilia, which has been rehearsed by Arthur Fiedler, the conductor of the Cecilia chorus. Mr. McClosky will be the solo baritone.

The following short description of the work was published on the day before the first performance at Leed's.

"'Belshazzar's Feast' opens with a trumpet call, a single reiterated note, heralding the words 'Thus spake Isaiah.' The prophecy of the Babylonian captivity is asserted in hard, choral harmonies. The psalm 'By the Waters of Babylon' is set realistically. It begins in a mood of self pity, it culminates in a burning vengefulness. A coda to the psalm on the words 'For with violence shall that great city Babylon be thrown down' seems musically right, but dramatically wrong. Its diminuendo reasserts the pathetic note and balances the opening of the psalm, but the thought that Babylon 'shall be found no more at all' would hold no pathos for these savage captives. Still, this quiet ending of the introductory chorus prepares the way for the bald facts of the narrative stated by a baritone voice without accompaniment. The catalogue of Babylon's material wealth leads to the choral picture of Belshazzar's Feast. They praise the gods of gold and of silver to the accompaniment of a four-square march rhythm.

"The composer spurns the obvious luxuries of tone. The facts of his music are discernible in the vocal score. We came away feeling that we could have got as much from it without all that lavish expenditure of lung power which a Leeds Festival chorus delights to give. The scene is a riot of sound, but in the main it is simple sound made of strident lines of melody striking uncompromisingly across one another, continually pouring in intensity up to the climax, where, against a background of percussion noises, the writing on the wall is slowly spelled out. To the ordinary orchestra is added two squads of trumpeters placed Berlioz-wise at the back of the chorus on each side. Unlike Handel, the composer has no time to spare for the interpretation of the writing by the soothsayers. Again the baritone solo states the facts, 'In that night was Balshazzar the king slain,' the word is repeated in a choral shout, and a jubilant chorus of revenge accomplished makes a powerful finale.

"Belshazzar's Feast' is stark Judaism from first to last. It culminates in ecstatic gloating over the fallen enemy, the utter negation of Christianity. Its power as a dramatic oratorio compels admiration, but it is no more a 'sacred' oratorio than is Handel's on the same subject. In 'Belshazzar's Feast' Mr Walton has pursued his theme relentlessly, refusing all external decoration, and has produced a work of intense energy and complete sincerity."

The Walton's work will be performed at the symphony concert of next Monday night. March 26 1933

The third novelty, Mr. William Walton's "Belshazzar's Feast," was by far the most important of the three. Mr. Walton, though still under 30 years of age, has made a considerable reputation, first with "Façade"—a jeu d'esprit which did not hide, under the guise of singularity, sound musicianship—then with a brilliant overture, "Portsmouth Point," and a viola concerto which more than fulfilled the promise of the earlier work.

That reputation has been considerably enhanced by "Belshazzar's Feast." In fact, no work written by an English composer of the younger generation has made an impression at once so pleasant and so deep. It is pleasant to discover a young man who does not hide his years by imitating the ways of his elders but turns to excellent account the prerogatives of youth; it is impressive to note the magnificent results of this artistic honesty.

The writer of the libretto, Mr. Sitwell, has gone to the Book of Daniel and to the Psalms for his material, beginning with the prophecy of Isaiah: "Thy sons that thou shalt beget, they shall be taken away and be eunuchs in the palace of the kings of Babylon." From that point the story is told by a narrator (the part is assigned to a baritone voice), with the chorus joining in as the actual actors of the drama. The chorus sings in the prologue, "By the waters of Babylon," then joins in a barbaric orgy in the palace of the king, where idols are worshiped; the soloist tells of the writing on the wall and the ruin that seized the king; the chorus voices the rejoicing of the Jews at the downfall of Babylon when the "trumpeters and pipers are silent, and the harpers have ceased to harp, and the light of a candle shall shine no more."

In seeking musical symbols for this intensely dramatic canvas Mr. Walton has taken nothing for granted. Apart from a few lines in the final chorus, which lack the force and the originality of the rest, there is not a bar which does not show an individual outlook. But this individuality is never far-fetched; nothing suggests a straining after novelty, and everything points to very exceptional fertility of resources. The harmonic scheme is fairly free, but not so free as to become elaborate; the orchestration demands the employment of many "extras"—E flat clarinets, saxophone, pianoforte, anvil, slapstick, Chinese block, extra brass disposed at the extreme upper ends of the platform. There is however, no question of adding weight to weight, but rather swing and impetus and height and breadth.

It has been said—and not without justice—that the work is "noisy." Of course it is; but I have a poor opinion of young men who do not wish in their heart to make the welkin ring. Moreover, it is all in the story of heathen rites and wild rioting, of kingly pomp and ruthless destruction. The composer, in fact, has taken an unfashionable course; he has fallen in love with his theme and allowed it to inspire him—to suggest the melodic shape of the themes. the pace and swing of the rhythms, the texture of the harmonies, the color.

The procedure is old—but it is invariably successful. There is no other way of proving artistic sincerity. Therein is the secret of Mr. Walton's spritual power and of the great success this first performance of "Belshazzar's Feast" achieved at Leeds. In this he differs from those who would substitute for the exhilarating influence of a congenial theme the chilling effects of a frozen formula.

The difficulties of the performance are pretty considerable. But chorus and orchestra, conducted by Dr. Malcolm Sargent, surmounted them easily, and the soloist, Dennis Noble, sang his part (which consists of a florid, unaccompanied recitative) with great force and conviction. It seldom happens that a new work is performed with such accuracy and spirit; it is equally rare to hear an original work which so well deserves the care and affection of its performers. Times April 1932

The last concert of the B. B. C. Symphony Series included a performance, under Sir Adrian Boult, of William Walton's dynamic "Belshazzar's Feast" for chorus, baritone solo and orchestra, the text of which was compiled and composed by Sir Osbert Sitwell from various Biblical sources. Monitor 5/11/46

Michael Tippett said of his own modern oratorio, "A Child of Our Time" (recently given again, by the way, at the Morley College Concerts with some beautiful singing by the soprano Margaret Ritchie): "Because an oratorio, like an opera, has a story and ideas, these forms are impure musically as compared with symphonies and sonatas. But the impurity can also become the cause that we are moved the more deeply, moved beyond analysis or consciousness of that which moves us. Hence the music also needs no analysis because it is conditioned by the story."

It might be said without exaggeration that "Belshazzar's Feast" includes a third element—pictorialism. But the sheer musical energy of this work is remarkable. It would be a very stolid listener indeed who tried to analyze what was moving him.

The Leeds Festival

Nov 7, 1931 Musical

By FRANK HOWES

LEEDS, ENG.

OF THE three new choral works introduced at the recent Leeds Festival, one is certainly destined to be heard in all places the world over where the choral cantata is a valued form of art—"Belshazzar's Feast," by William Walton.

Although now only 29, Walton was already known for his String Quartet (Salzburg Festival, 1923), the Overture "Portsmouth Point" (Zürich, 1926), and the Viola Concerto, played by Mr. Lionel Tertis at the 1930 Liége Festival. His "Façade" Suite was also performed at the Leeds Festival three years ago. Nevertheless these works, great as their merits certainly are, have not the authority of the new cantata and do not show the same brilliant and easy mastery that every page of the score of "Belshazzar's Feast" presents unmistakably.

Actual performance at Leeds showed that the eye of the reader was not deceived, that every detail of this close-knit work makes its effect. It is, moreover, Walton's first attempt to handle voices, and though the Leeds Chorus, a magnificent body of singers, demurred at what on first sight they thought was the difficulty of the work, they soon mastered its idiom when they were shown its general plan, and found that the new was still in line with the old English choral tradition. For Walton was himself once a cathedral choir boy, and though "Belshazzar's Feast" is as unlike to a Victorian anthem as it is to any of the merely fashionable concoctions of Paris or central Europe, it bears the marks of an intimate knowledge of what voices can effectively sing. It almost goes without saying that its orchestration is brilliantly done. What is important is that "Belshazzar's Feast" is a work of spontaneous originality, something new and unlike any other work of the kind (except, perhaps, in its sustained intensity, Kodály's "Psalmus Hungaricus"), which is yet grounded on the firm foundations of the English oratorio, that most characteristically English form of musical expression from Handel to Elgar.

Libretto by Osbert Sitwell

The libretto was compiled by Osbert Sitwell. The story is not told in full as in the book of Daniel—the passing of Belshazzar immediately follows the writing on the wall—but this dramatic compression is balanced by the inclusion of portions of two Psalms and by the representation of the contempt of the ancient Jews for the worship of the heathen gods of metal, wood and stone. Each of these gods is praised by its priests in an invocation, different for each but founded on one musical idea, elaborately orchestrated to suggest the glint of silver (female voices, flute, glockenspiel and triangle), the coarse weight of iron (male voices and fanfare of trumpets), the opaque texture of wood (violins played col legno and xylophone), and so on with equal imagination for them all. The story of the passing of Belshazzar is narrated by a baritone soloist (Mr. Dennis Noble at the first performance), unaccompanied except for instruments of percussion, among which is a Chinese block, that gives a most sinister turn to the narrative. The soloist has a small amount of work in antiphony with the choir, but the distinctive feature of his part is the unaccompanied declamation which is given to him not only at this point in the work, but earlier, where he describes the greatness of Babylon without any accompaniment or metrical rhythm whatever.

The last part of the cantata is a chorus of thanksgiving to the God of Israel, of tremendous sweep and energy; the orchestra has a toccata-like movement, the speed is enormous and the voices expand and contract freely between four and eight parts. The conception of the work is barbaric, its emotional content that of the captivity, its execution penetrating in its force and keen edge. Dr. Malcolm Sargent, who was conducting for the first time at a Leeds Festival, secured a brilliant first performance, which caused great excitement among an otherwise not particularly demonstrative audience.

BELSHAZZAR'S FEAST

for Mixed Choir, Baritone Solo and Orchestra

by WILLIAM WALTON

Text selected and arranged from the Holy Bible by

OSBERT SITWELL

German Translation by

Beryl de Zoete

and

Baronin Imma Doernberg

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William Walton's 'Belshazzar's Feast' on Program of Unfamiliar Music

Nabokoff's Ode Sung

Jan 11, 1933 Trib.

Chorus Work Is Applauded by Carnegie Audience

By Francis D. Perkins

(Reprinted from yesterday's late editions)

The Schola Cantorum of New York, which had sung early this season in four Philharmonic-Symphony concerts, was heard under its own auspices Wednesday evening in Carnegie Hall, where Hugh Ross conducted the chorus in a program entirely devoted to new or unfamiliar music. The principal novelty of the evening, prefaced by a short scene from Handel's "Solomon" as an observance of the approaching 250th anniversary of Handel's birth, was the oratorio "Belshazzar's Feast," by the British composer, William Walton. After the intermission Mr. Ross gave the first New York performance of Lazare Saminsky's arrangements of six "Songs of Russia and the Orient," and the first presentation in this country of Nicholas Nabokoff's Ode.

The Philharmonic-Symphony Orchestra accompanied the chorus and also played Delius's poem for orchestra, "In a Summer Garden." Anna Leskaya, soprano, and Keith Falkner, English barytone, were the vocal soloists; Zoltan Kurthy, pianist, and Everett Tutchings, organist, also took part in the program.

The Schola which, both under Mr. Ross and his predecessor, Kurt Schindler, has established a laudable reputation for presenting unhackneyed music of all manner of periods, styles and languages, gave New Yorkers their first opportunity to hear on a local stage a work which has aroused pronounced interest elsewhere, and which Mr. Ross, in his program notes for this concert, styled the most important English choral composition since Elgar's "Dream of Gerontius.' It was first sung at the Leeds Festival in England in the autumn of 1931; the first American performance was in a Boston Symphony concert under Serge Koussevitzky in April, 1933. In May, 1933, it was heard at the Cincinnati festival under Eugene Goossens, and the Philadelphia Orchestra under Leopold Stokowski presented it in their home town last January. Both the Boston and Philadelphia performances were audible here via the radio, but last night's was the first performance in this region.

Text Arranged by Osbert Sitwell

"Belshazzar's Feast" has a text selected and arranged by Osbert Sitwell from the Book of Daniel and the Psalms; its thirty-five-minute course falls into three sections, each introduced with a recitative by the solo barytone. The first deals with the Babylon captivity of the Jews, the second with the Babylonian feast at its height and the third with the handwriting on the wall, the fall of Babylon and the exultation of the Jews. The chorus has by far the most preponderant part in the music; the work, writes Mr. Ross, "belongs to our times in its insistence on mass-expression, mass-emotion."

It is, beyond doubt, a highly dramatic and exciting work; its effect on the audience was evident in the fervor and generality of the applause, the many recalls deservedly bestowed on Mr. Ross. While it is to soon to attempt to prophecy its ultimate status among choral works of the first half of the twentieth century, it would seem safe to call it the most effective choral composition since Honegger's "King David" of about ten years ago, a work still popular in choral festival repertoires. Walton's oratorio, while much shorter, is a better knit and more homogeneous work than Honegger's; it is not without its derivations, but Walton has been able to give an impression of a distinct, individual choral style.

We are told by Mr. Ross that Walton, who is thirty-two years old, was a musical revolutionary in his Oxford days, and in "Belshazzar's Feast" the chorus "By the Waters of Babylon" has a considerable element of the astringent atonality which was a common musical medium among modernists of the 1920's. But later the music enters a vein more characteristic of this work, one of vivid color and harmonic richness; Walton has not been afraid of writing frank dramatic and emotional measures, and this score is distinctly refreshing in its elan and vitality.

Climaxes Found Protracted

It is not, indeed, entirely beyond criticism: its cumulative mass effect, its color and sonority, are more [illegible]ticeable than the value of its basic musical ideas; its climaxes are rather protracted, more softer measures might give a greater element of contrast—and a first hearing left a certain doubt as to whether the work would prove more or less treasurable on repetition. But its initial success and effectiveness were beyond doubt and it left many with a wish to hear it again.

Mr. Saminsky's suite includes a Crimean Tartar song, set for chorus alone; Cossack, Georgian and Armenian songs for soprano solo and orchestra; a Yemenite song for soprano, harp and chorus, and a Caucasian wa[illegible] song for tenor solo (Victor Edmunds), chorus and percussion. Mr. Saminsky is a notable scholar in the field of Near Eastern folksong, and his settings of this music deserves high praise, for their faithfulness to the varied styles and atmospheres of the songs, which the composer, unlike some arrangers, has not diluted or altered, but enhanced. The Delius orchestral poem, which has not been given here for at least a decade, and Nabokoff's setting of the "Ode on seeing the Aurora Borealis" by the eighteenth century poet Lomonossoff, came too late in the program to give opportunity for hearing and appraisal.

Chorus Work Praised

The chorus did excellent work in a brilliant and vivid performance of "Belshazzar's Feast" and in Mr. Saminsky's music, with a quality of tone, unity and enthusiasm which did credit to Mr. Ross's direction, while the soloists gave expressive performances.

The demands of this concentration of novelties left little opportunity for hearing the season's first performance of "Rigoletto" at the Metropolitan Opera House, which had a familiar cast with Lily Pons as Gilda, Nino Martini as the Duke, Giuseppe De Luca as Rigoletto, Gladys Swarthout as Maddalena, Virgilio Lazzari as Sparafucile and Alfredo Gandolfi as Monterone while Mr. Bellezza conducted. Mr. Martini looked well as the Duke, and sang "Questa o quella" with tonal firmness and more volume than last season, although his vocal volume cannot yet be rated as more than moderate. The audience was large.

Sewall
Dec. 22, 1931
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Belshazzar's Feast

Thus spake Isaiah :

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of King of Babylon.
Howl ye, howl ye, therefore :
For the day of the Lord is at hand!

. . . .

By the waters of Babylon,
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land ?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down : yea, we wept.

O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,

Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.

. . . .

In Babylon
  Belshazzar the King
  Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels :
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again
And then spake the King:

  Praise ye
    The God of Gold
  Praise ye
    The God of Silver
  Praise ye
    The God of Iron
  Praise ye
    The God of Stone
  Praise ye
    The God of Wood
  Praise ye
    The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.

After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever . . .

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.

. . . .

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more

Then sing aloud to God our strength.
Make a joyful noise unto the God of Jacob.
For Babylon the Great is fallen.
Alleluia!

Das Mahl des Belsazar

Da sprach Isaias:
Die Söhne die du gezeugt, die müssen Eunuchen sein, Eunuchen, in dem Hofe des Königs zu Babylon. Heulet, heulet darum, denn der Tag des Herrn ist nahe.

An den Wassern zu Babylon da sassen wir weinend, ach, und hingen unsre Harfen an die Weiden.
Denn die die uns quälten, die wollten uns froh; jene die uns gefangen hielten, wollten von uns ein Lied: Singet, singet ein Lied von Zion.

Sollen wir singen des Herrn Lied in der Fremde ?

Wenn ich vergess' dich, vergesse dich O Jerusalem, will ich meine Rechte vergessen. Wenn ich dein nicht gedenke meine Zunge soll an meinem Gaumen kleben ja, wenn ich nicht lasse Jerusalem sein meine höchste Freud ?

An den Wassern zu Babylon, da sassen wir und weinten, ja wir weinten, ja weinten.

O Tochter von Babylon, du sollst vernichtet sein; wohl dem, wohl dem der nimmt deine Kinder, zerschmettert sie an einem Stein; denn mit Donnermacht wird die stolze Stätte Babylon gestürzet nieder. Und wird nie mehr zu finden sein.

Babylon war eine grosse Stadt. Sie handelte mit Gold und Silber, köstlichem Gestein, Perlen, feinem Linnen, mit Purpur, Seid' und Scharlach, allerlei Gëfass aus Elfenbein, ällerlei Gëfass aus edlem Holz; aus Erz, Eisen und Marmor, mit Zimmet, Balsam und Salben, mit Spezerein, Wein und Öl, mit Mehl, Weizen, Getier, Schafen, Rossen, Wagen, Sklaven und den Seelen der Menschen.

In Babylon
  Belsazar der König
Hielt ein grosses Mahl,
Hielt ein Mahl seinen tausend Gewaltigen,
Und trank Wein vor ihnen allen.
Belsazar da er trunken war
Befahl uns die goldenen und silbernen Gefässe bringen:
Goldene Gefässe die sein Vater Nebuchadnezar
Genommen hat aus dem Hause Gottes in Jerusalem
Ja er hiess uns zu bringen die Gefässe
Aus dem Tempel, aus dem Gotteshaus
Dass der König, Die Fürsten, Die Frau'n
Und die Konkubinen tränken daraus.

Und der König hiess uns
Bringet die Hörner, die Flöte, die Posaune, Harfen
Und allerlei Musik.
Sie tranken wiederum Wein.
Weh! aus heiligen Gefässen
Und dann sprach, der König.

Lobet den Gott des Goldes
Lobet den Gott des Silbers
Lobet den Gott des Eisens
Lobet des Holzes Gott
Lobet den Gott des Steins
Lobet den Gott des Stahls.

Dort in Babylon, der grossen Stätte,
Belsazar, der König, hielt ein grosses
Mahl seinen tausend Gewaltigen
Und trank Wein vor ihnen allen.

Belsazar wo er trunken war,
Forderte uns zu bringen Gold und Silberbecher
Dass die Fürsten, die Frau'n, und die Konkubinen
Sich erfreu'n und tränken daraus.
Nach dem sie gelobet die Götter,
Die Götzen und die Teufel,
Falsche Götter welche weder seh'n noch hör'n.
Begehrten sie Pauken und den Harfenklang
Zu loben und preisen des Königs Ruhm.
Vor dem Volke tranken sie zum König
Rufend, Du, O König bist König der Könige
O König, lebe auf ewig.

Eben zu selbiger Stunde erscheinen Finger einer Hand
Und der König ward gewahr der Hand die schrieb.
Und Folgendes ward dort geschrieben:
' Mene Mene tekel upharsin '
' Man hat dich gewogen und zu leicht gefunden.'

In der Nacht ward Belsazar getötet,
Und sein Reich zerteilet.

Drum singet laut dem starken Gott
Jauchzet fröhlich, jauchzet zu dem Gotte Jacobs
Bringet Pauken, hebet an mit Psalmen
Blaset im Neumond die Posaunen
Blaset Posaunen in Zion.
Denn Babylon die Grosse ist gefallen
Babel ist gefallen. Halleluja!
Wo die Könige der Erde jammern
Und die Kaufherr'n dieser Welt
Weinen, klagen . . . .
Sie schrei'n, wehe, wehe der grossen Stadt
In einer Stund ihr Verhängnis kam.
Die Posaunen und Pfeifen sind stille
Und der Harfen Spiel verstummt'
Und der Kerzen Schein erstrahlt nie mehr.

German translation by
Beryl de Zoete and
Baronin Imma Doernberg.

ORCHESTRA

2 Flutes
*3rd Flute or Piccolo
2 Oboes
1 Clarinet E♭
1 Clarinet B♭
*1 Bass Clarinet or 3rd Cl.
*Alto Saxophone
2 Bassoons
*Double Bassoon

4 Horns
3 Trumpets
3 Trombones
Tuba

Timpani
Battery (3 players)
Harps I and II*
Pianoforte

1st Violins
2nd Violins
Viole
Violoncelli
Contrabassi

*2 Brass bands (to right and left of the Choir and Orchestra)

The score is so arranged that the work may be performed without the instruments marked *.

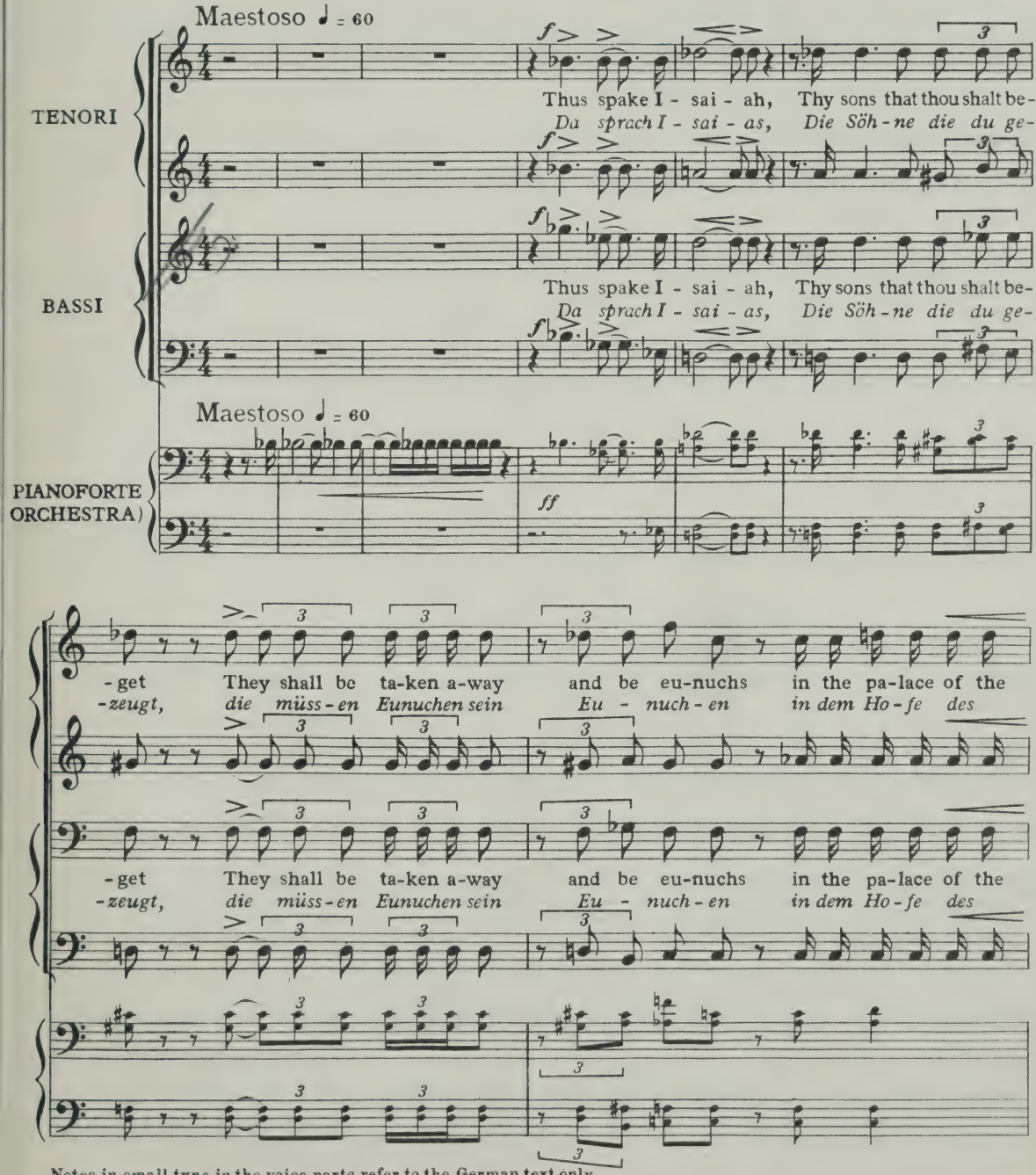
The orchestral score and parts may be hired from the publishers.

To Lord Berners

Belshazzar's Feast

For Mixed Choir, Baritone Solo and Orchestra

WILLIAM WALTON



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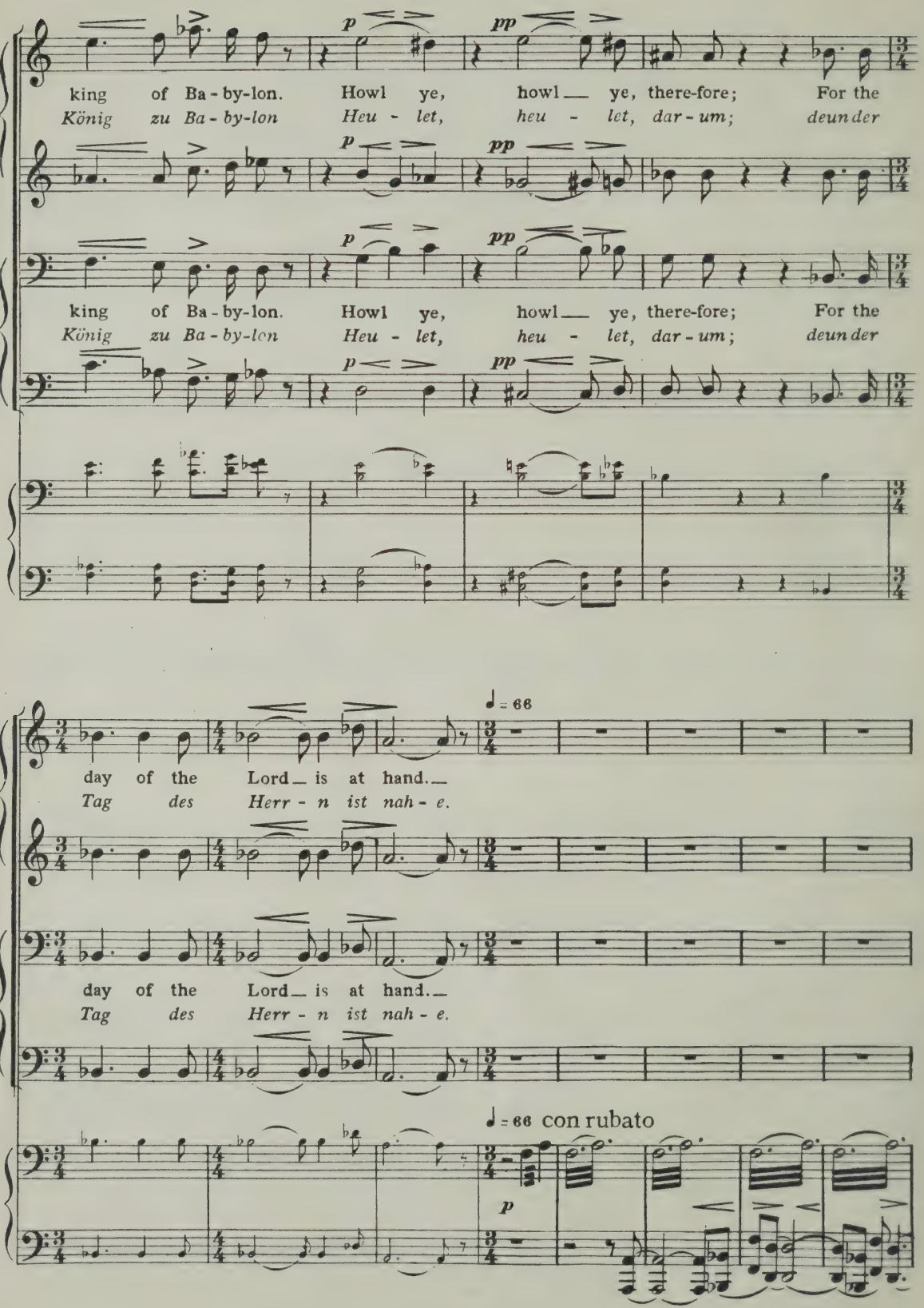
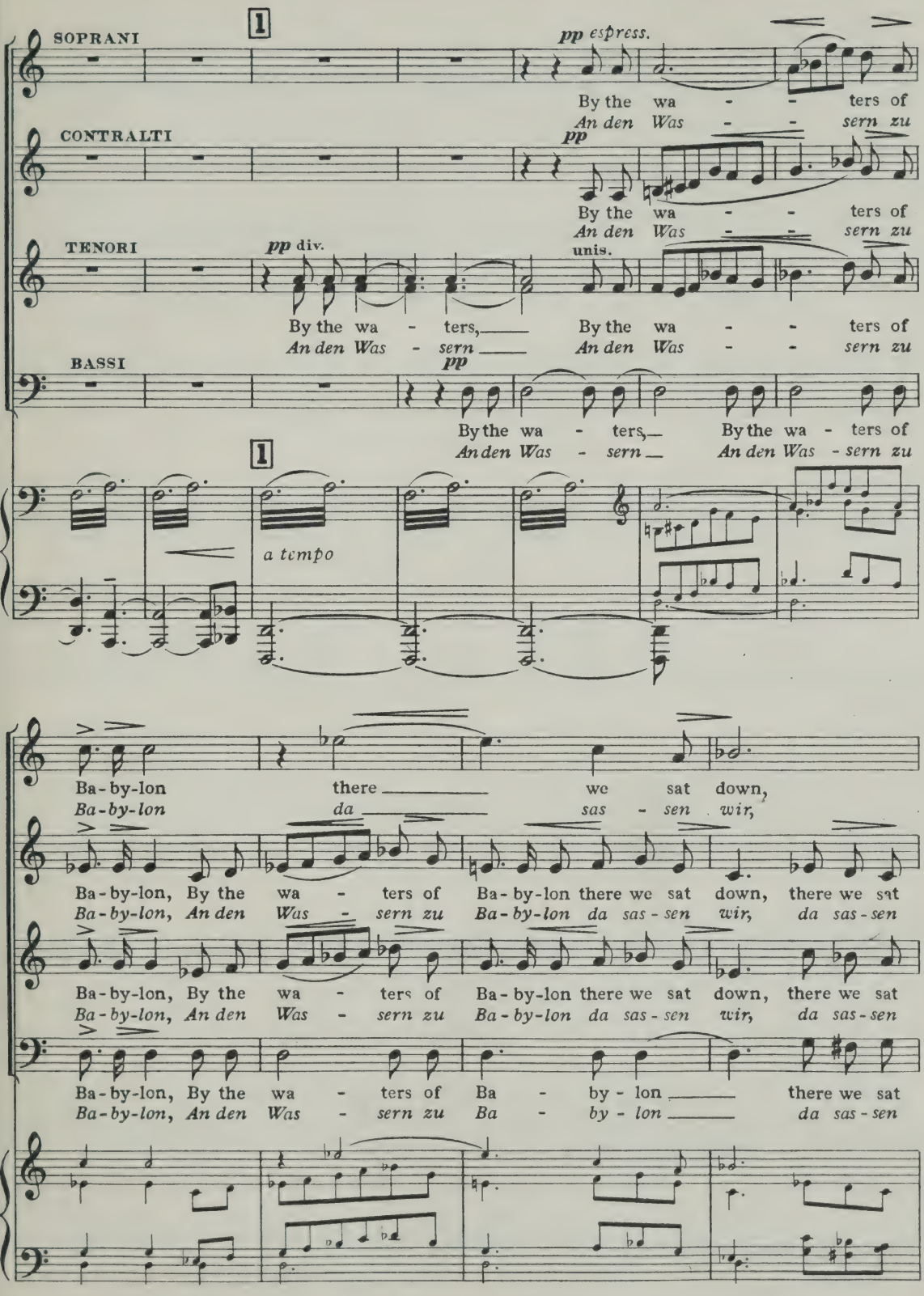
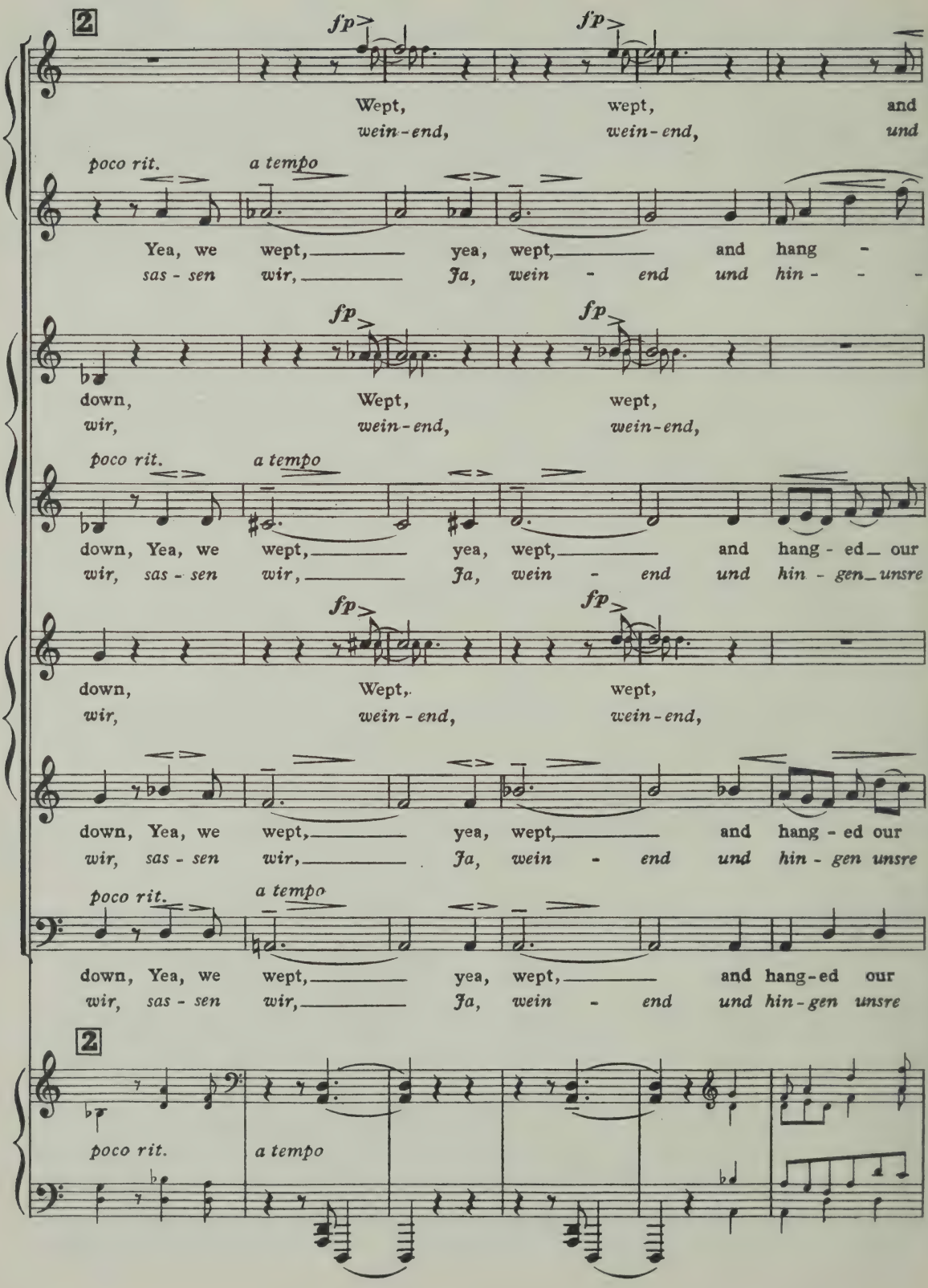
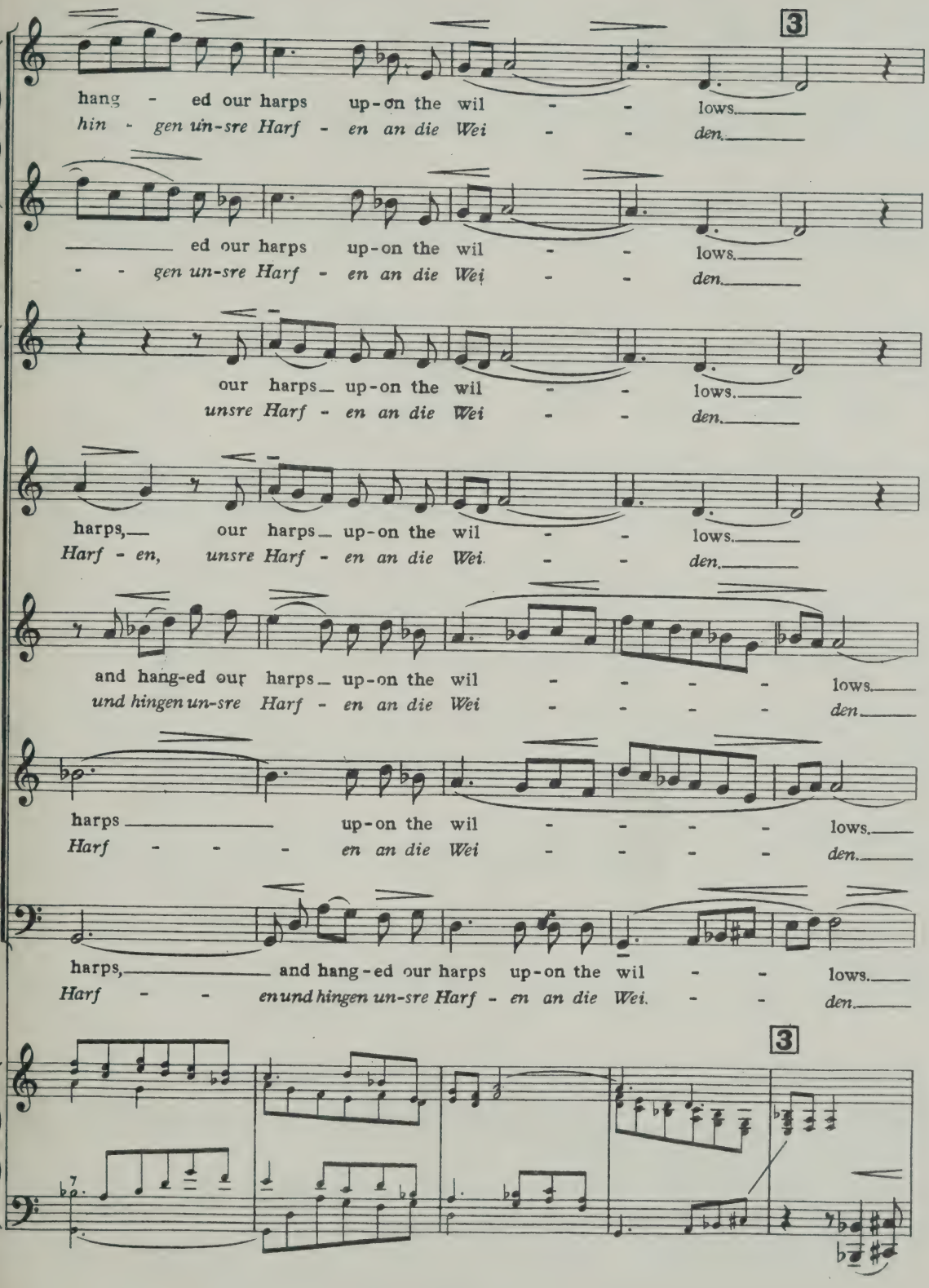
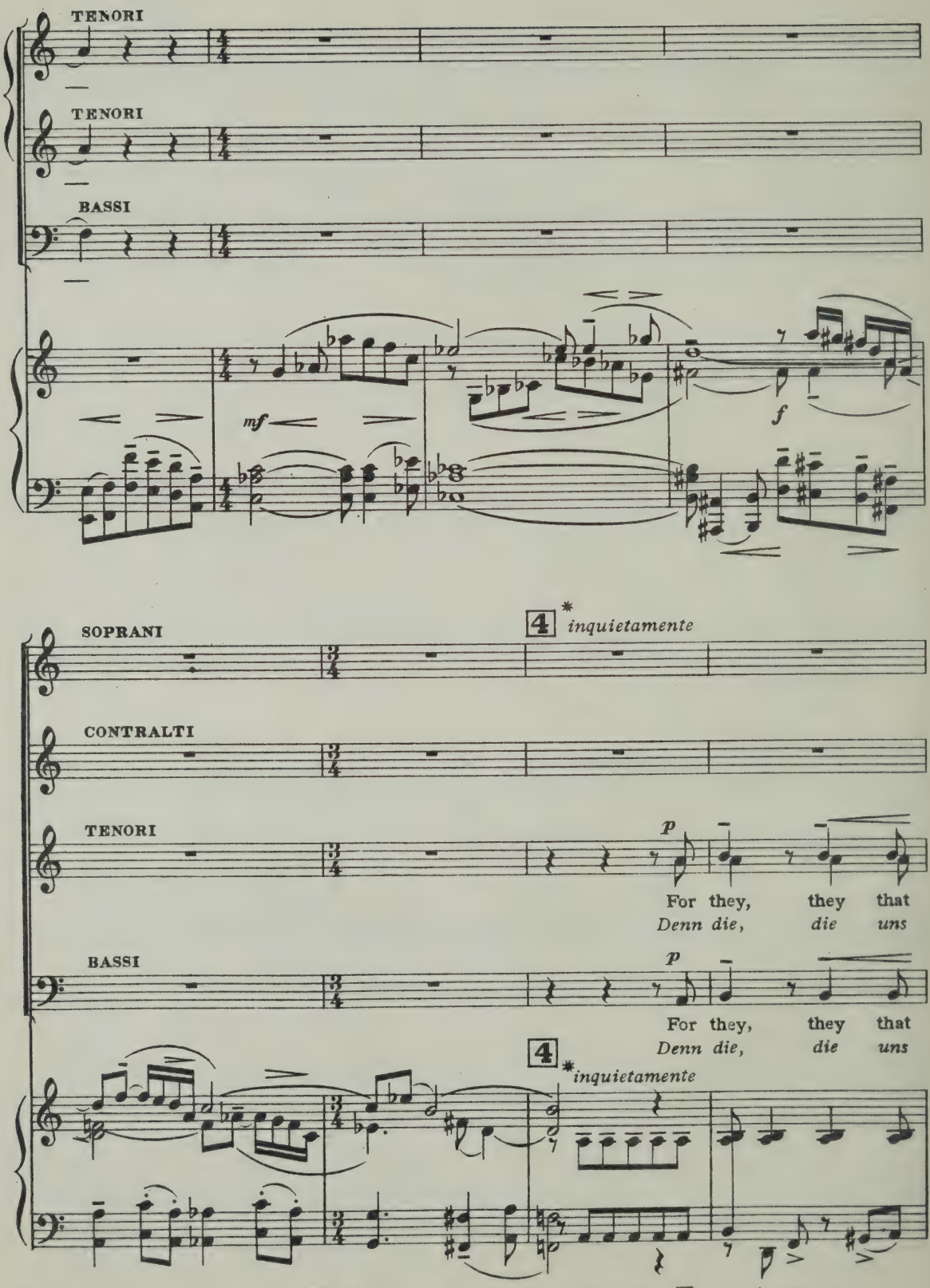

king of Ba - by-lon. Howl ye, howl ye, there-fore; For the
König zu Ba - by-lon Heu - let, heu - let, dar - um; deun der
king of Ba - by-lon. Howl ye, howl ye, there-fore; For the
König zu Ba - by-lon Heu - let, heu - let, dar - um; deun der
♩ = 66
day of the Lord is at hand.
Tag des Herr - n ist nah - e.
day of the Lord is at hand.
Tag des Herr - n ist nah - e.
♩ = 66 con rubato


SOPRANI
CONTRALTI
TENORI
BASSI
1
pp espress.
By the wa - - ters of
An den Was - - sern zu
pp
By the wa - - ters of
An den Was - - sern zu
pp div.
unis.
By the wa - ters, By the wa - - ters of
An den Was - sern An den Was - - sern zu
pp
By the wa - ters, By the wa - ters of
An den Was - sern An den Was - sern zu
1
a tempo
Ba-by-lon there we sat down,
Ba-by-lon da sas - sen wir,
Ba-by-lon, By the wa - ters of Ba-by-lon there we sat down, there we sat
Ba-by-lon, An den Was - sern zu Ba-by-lon da sas - sen wir, da sas - sen
Ba-by-lon, By the wa - ters of Ba-by-lon there we sat down, there we sat
Ba-by-lon, An den Was - sern zu Ba-by-lon da sas - sen wir, da sas - sen
Ba-by-lon, By the wa - ters of Ba - by - lon there we sat
Ba-by-lon, An den Was - sern zu Ba - by - lon da sas - sen

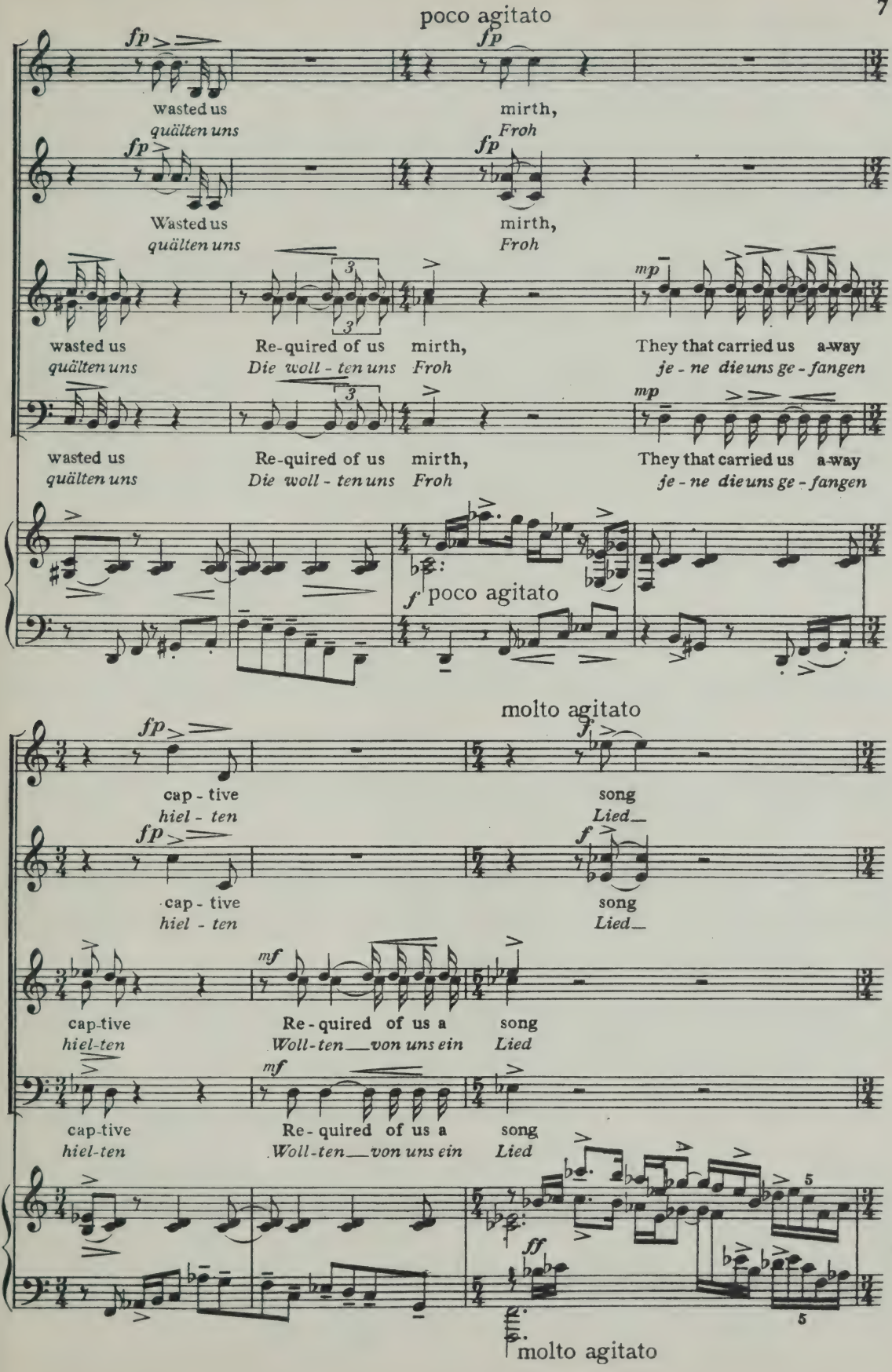

2
fp
fp
Wept, wept, and
wein-end, wein-end, und
poco rit.
a tempo
Yea, we wept, yea, wept, and hang -
sas - sen wir, Ja, wein - end und hin - - -
fp
fp
down, Wept, wept,
wir, wein-end, wein-end,
poco rit.
a tempo
down, Yea, we wept, yea, wept, and hang - ed our
wir, sas - sen wir, Ja, wein - end und hin - gen unsre
fp
fp
down, Wept, wept,
wir, wein-end, wein-end,
down, Yea, we wept, yea, wept, and hang - ed our
wir, sas - sen wir, Ja, wein - end und hin - gen unsre
poco rit.
a tempo
down, Yea, we wept, yea, wept, and hang-ed our
wir, sas - sen wir, Ja, wein - end und hin-gen unsre
2
poco rit.
a tempo

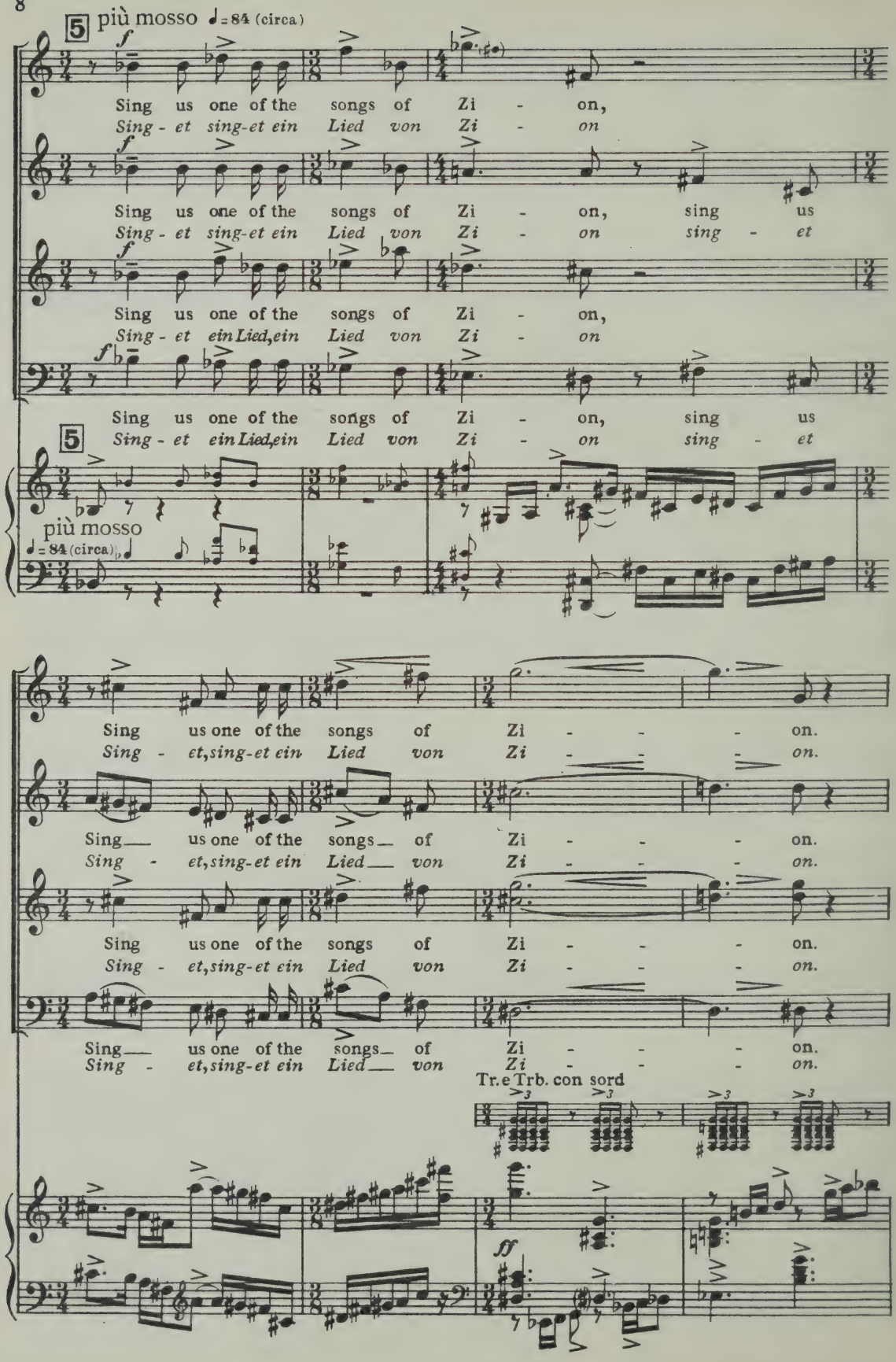

3
hang - ed our harps up-on the wil - - lows.
hin - gen un-sre Harf - en an die Wei - - den.
ed our harps up-on the wil - - lows.
gen un-sre Harf - en an die Wei - - den.
our harps up-on the wil - - lows.
unsre Harf - en an die Wei - - den.
harps, our harps up-on the wil - - lows.
Harf - en, unsre Harf - en an die Wei - - den.
and hang-ed our harps up-on the wil - - - - lows.
und hingen un-sre Harf - en an die Wei - - - - den.
harps up-on the wil - - - - lows.
Harf - - - en an die Wei - - - - den.
harps, and hang-ed our harps up-on the wil - - lows.
Harf - - en und hingen un-sre Harf - en an die Wei. - - den.
3

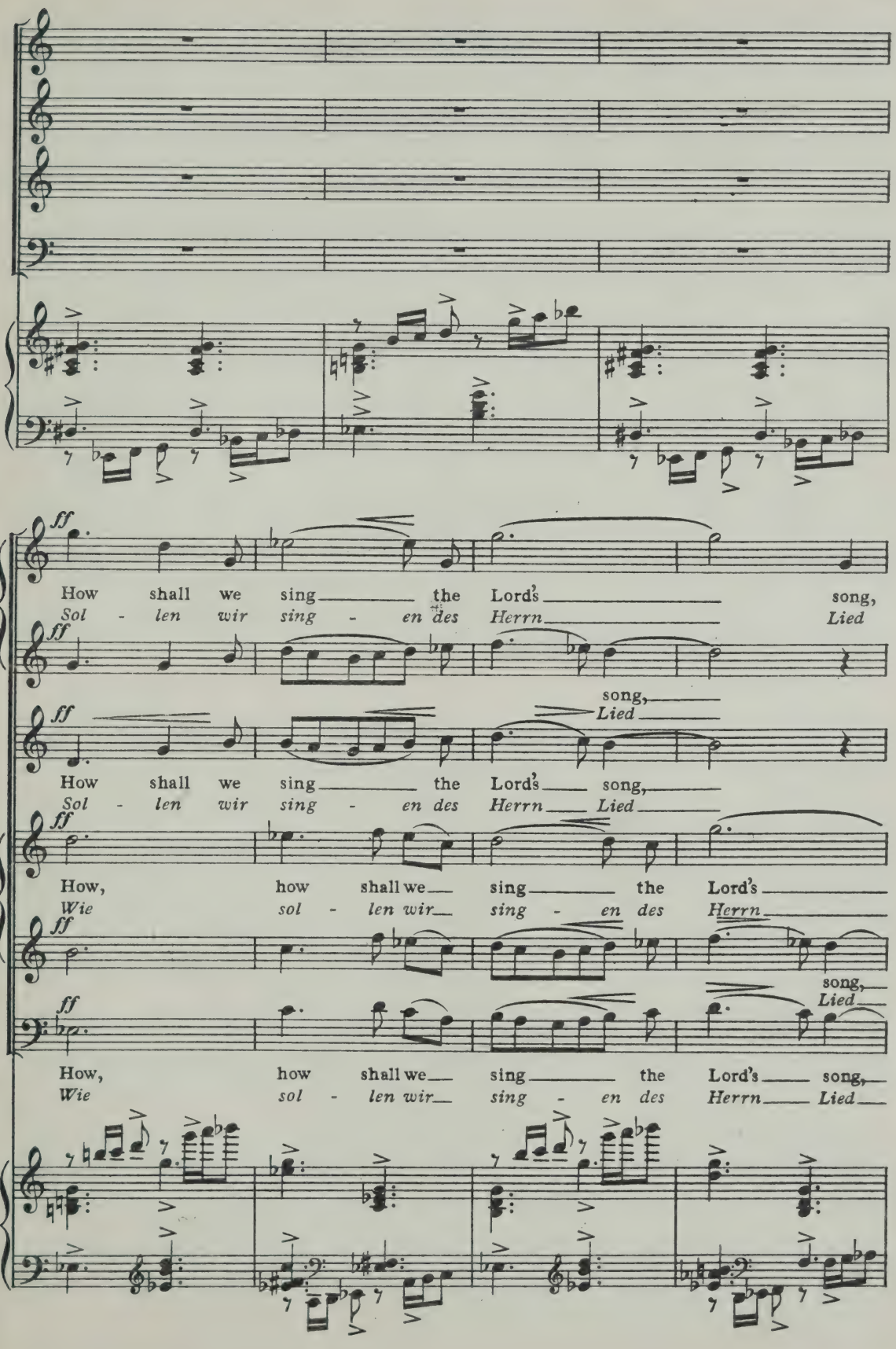


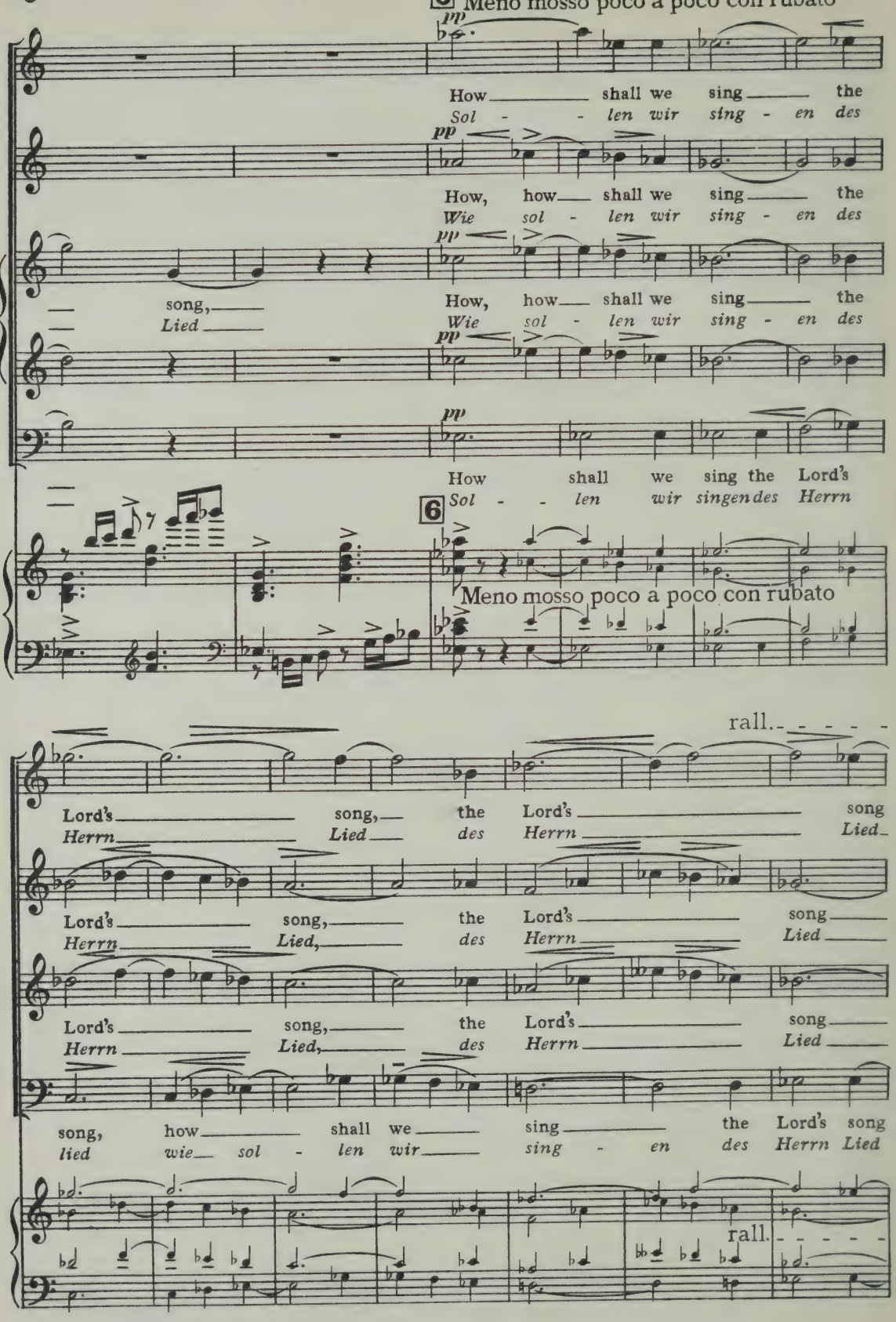
* There is a graduated 'piu mosso' from 4 where ♩ = 63 (circa) to the eleventh bar after 5 where ♩ = 104 (circa)

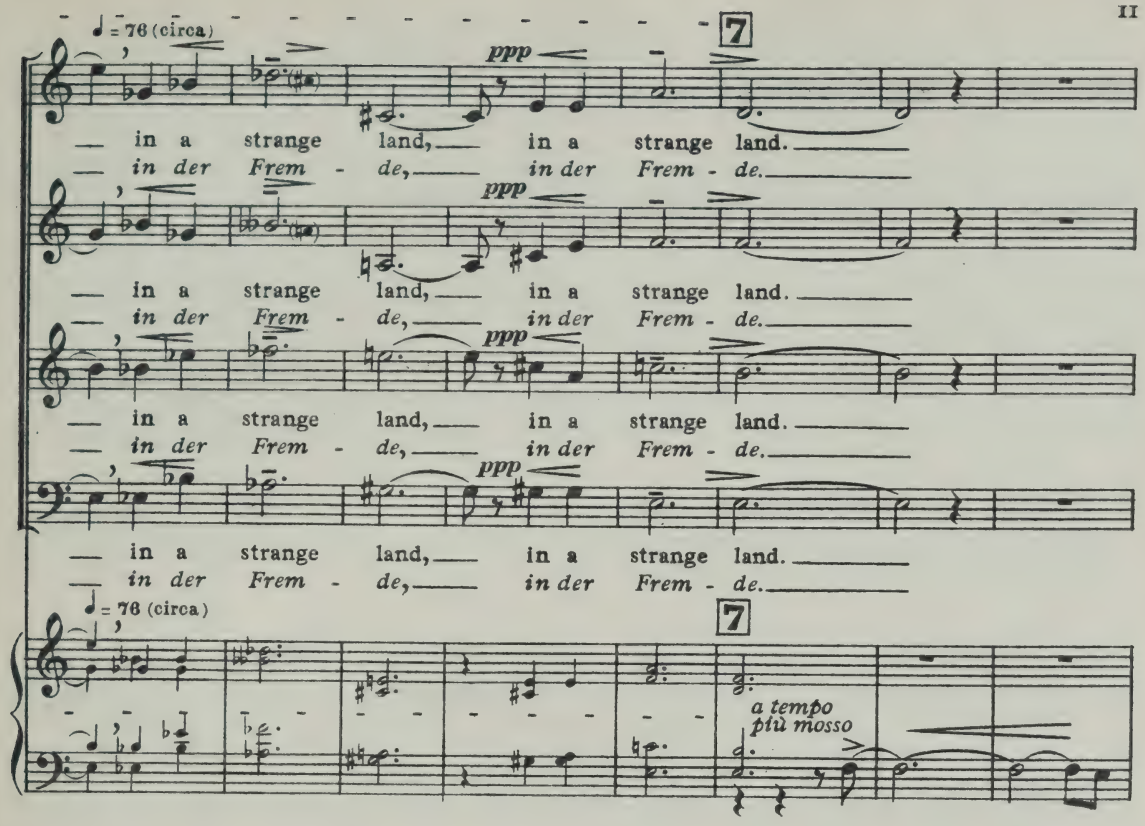
* *Von 4 wo ♩ = 63 (circa) ein ansteigendes 'piu mosso' beginnt bis zum elften Takt nach 5 bis ♩ = 104 (circa)*

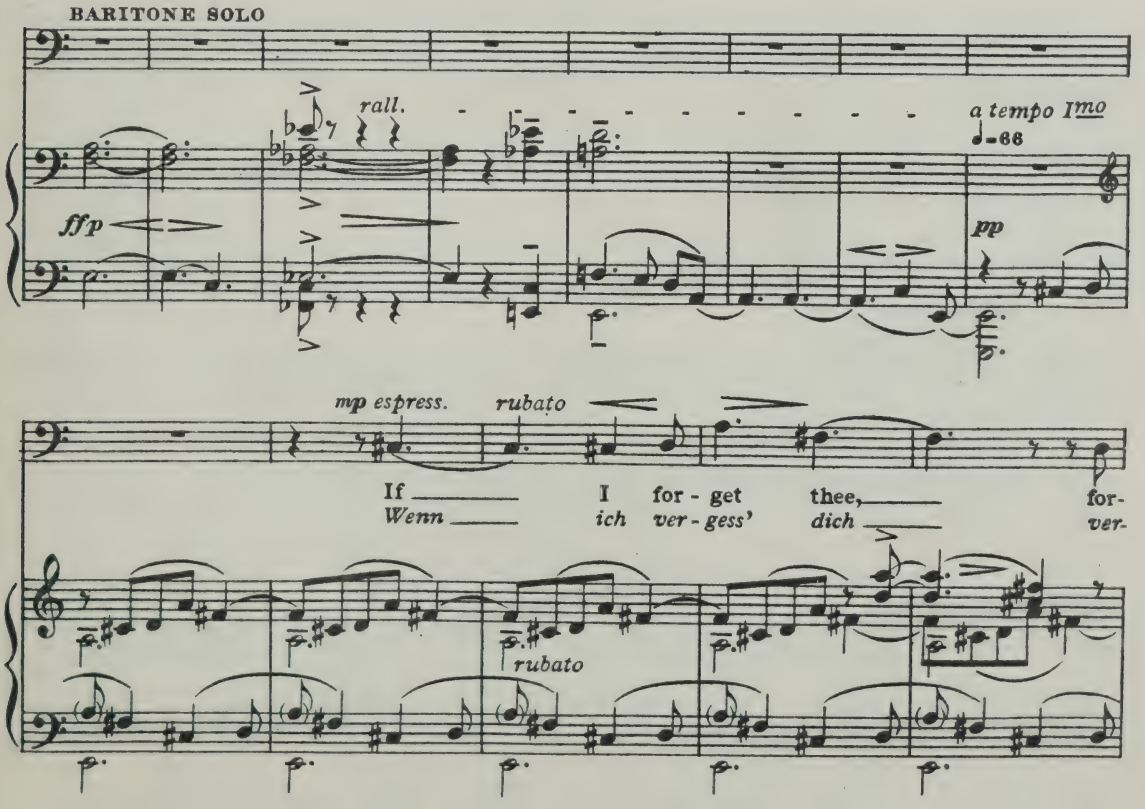

poco agitato
wasted us
quälten uns
mirth,
Froh
Wasted us
quälten uns
mirth,
Froh
wasted us
quälten uns
Re-quired of us
Die woll-ten uns
mirth,
Froh
They that carried us a-way
je-ne die uns ge-fangen
wasted us
quälten uns
Re-quired of us
Die woll-ten uns
mirth,
Froh
They that carried us a-way
je-ne die uns ge-fangen
poco agitato
molto agitato
cap-tive
hiel-ten
song
Lied
cap-tive
hiel-ten
song
Lied
cap-tive
hiel-ten
Re-quired of us a
Woll-ten von uns ein
song
Lied
cap-tive
hiel-ten
Re-quired of us a
Woll-ten von uns ein
song
Lied
molto agitato

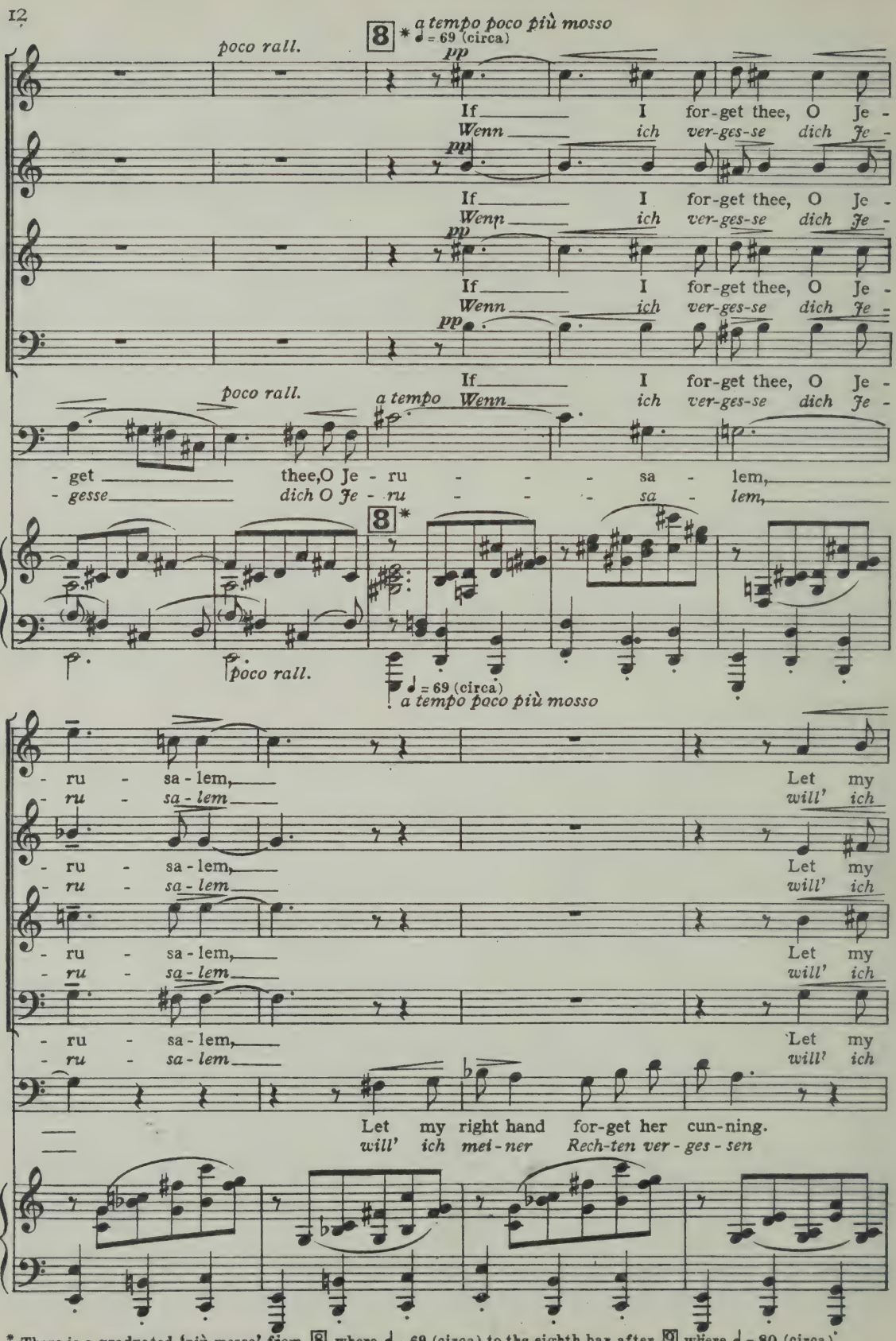

5 più mosso ♩= 84 (circa)
f
Sing us one of the songs of Zi - on,
Sing - et sing-et ein Lied von Zi - on
Sing us one of the songs of Zi - on, sing us
Sing - et sing-et ein Lied von Zi - on sing - et
Sing us one of the songs of Zi - on,
Sing - et ein Lied, ein Lied von Zi - on
Sing us one of the songs of Zi - on, sing us
Sing - et ein Lied, ein Lied von Zi - on sing - et
5
più mosso
♩= 84 (circa)
Sing us one of the songs of Zi - - - on.
Sing - et, sing-et ein Lied von Zi - - - on.
Sing us one of the songs of Zi - - - on.
Sing - et, sing-et ein Lied von Zi - - - on.
Sing us one of the songs of Zi - - - on.
Sing - et, sing-et ein Lied von Zi - - - on.
Sing us one of the songs of Zi - - - on.
Sing - et, sing-et ein Lied von Zi - - - on.
Tr. e Trb. con sord
ff


ff
How shall we sing the Lord's song,
Sol - len wir sing - en des Herrn Lied
ff
song,
Lied
How shall we sing the Lord's song,
Sol - len wir sing - en des Herrn Lied
ff
How, how shall we sing the Lord's
Wie sol - len wir sing - en des Herrn
ff
song,
Lied
How, how shall we sing the Lord's song,
Wie sol - len wir sing - en des Herrn Lied

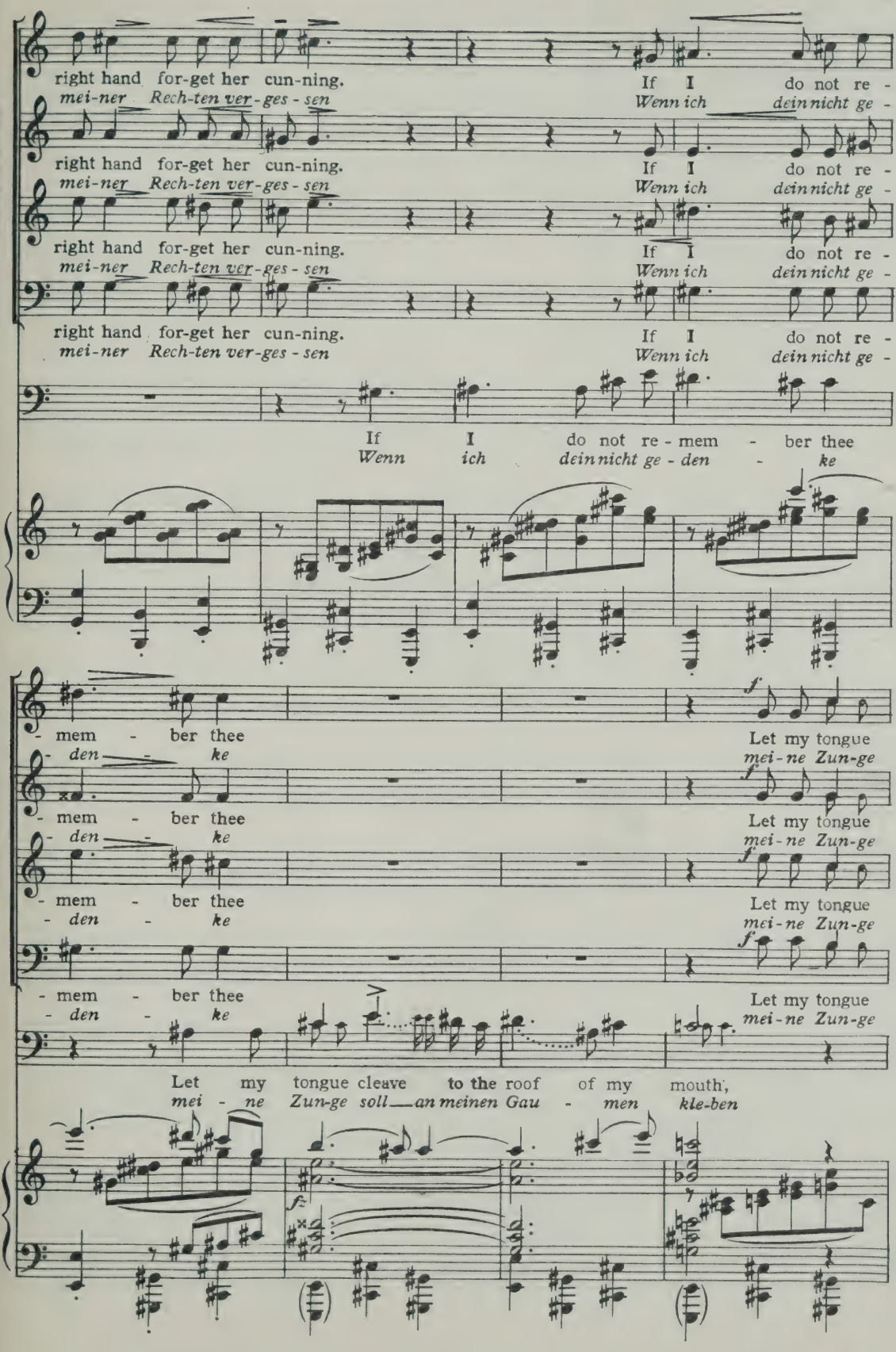

6 Meno mosso poco a poco con rubato
pp
How shall we sing the
Sol - len wir sing - en des
pp
How, how shall we sing the
Wie sol - len wir sing - en des
pp
song,
Lied
How, how shall we sing the
Wie sol - len wir sing - en des
pp
How shall we sing the Lord's
Sol - len wir singen des Herrn
6
Meno mosso poco a poco con rubato
rall.
Lord's song, the Lord's song
Herrn Lied des Herrn Lied
Lord's song, the Lord's song
Herrn Lied, des Herrn Lied
Lord's song, the Lord's song
Herrn Lied, des Herrn Lied
song, how shall we sing the Lord's song
lied wie sol - len wir sing - en des Herrn Lied
rall.

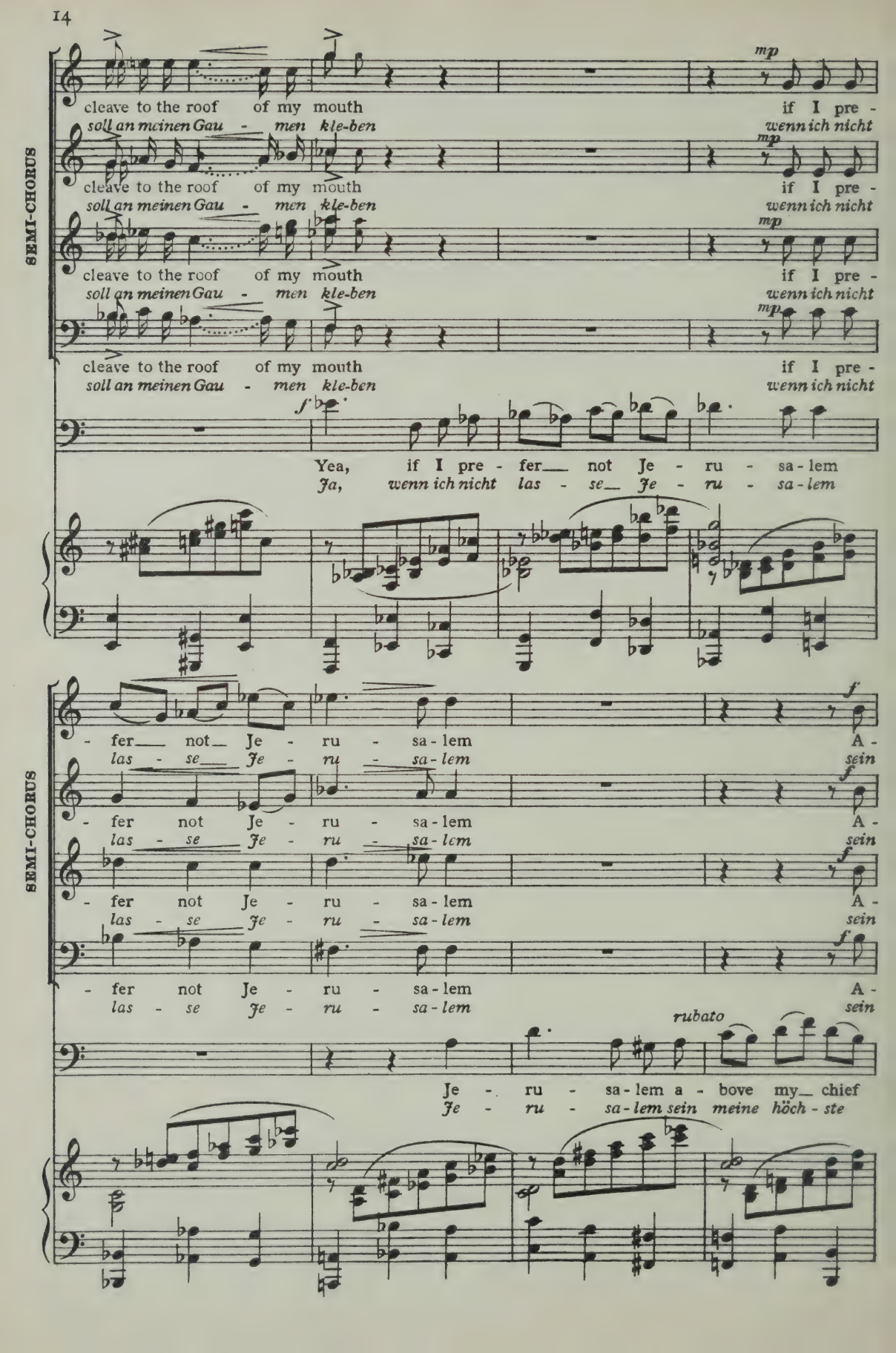

♩ = 76 (circa)
7
ppp
— in a strange land, — in a strange land. —
— in der Frem - de, — in der Frem - de. —
— in a strange land, — in a strange land. —
— in der Frem - de, — in der Frem - de. —
— in a strange land, — in a strange land. —
— in der Frem - de, — in der Frem - de. —
— in a strange land, — in a strange land. —
— in der Frem - de, — in der Frem - de. —
♩ = 76 (circa)
7
a tempo più mosso

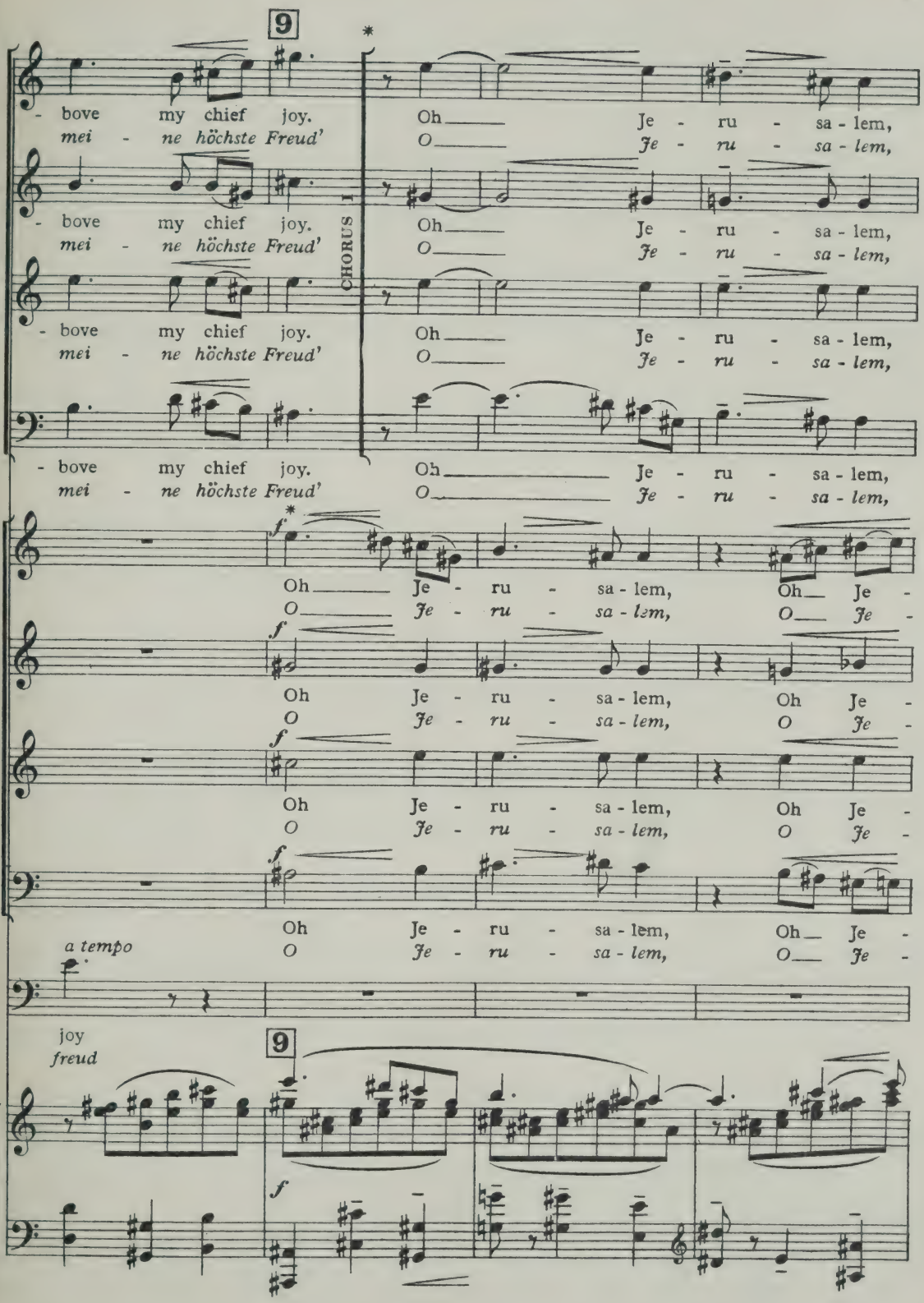

BARITONE SOLO
rall.
a tempo Imo
♩=66
ffp
pp
mp espress.
rubato
If — I for - get thee, — for-
Wenn — ich ver - gess' dich — ver-
rubato



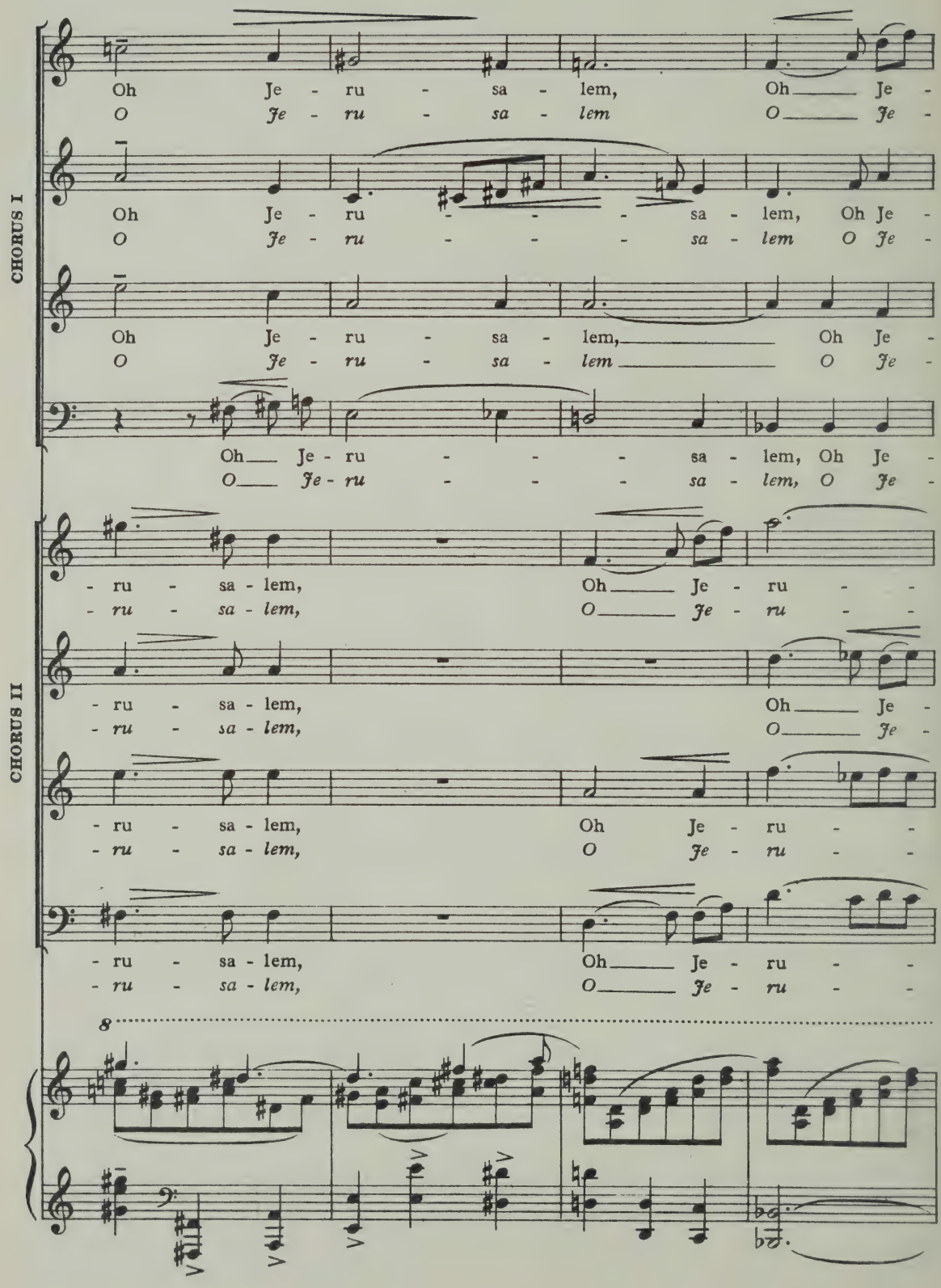
* There is a graduated 'più mosso' from 8 where ♩ = 69 (circa) to the eighth bar after 9 where ♩ = 80 (circa)'
* *Von* 8 *wo* ♩ = 69 *(circa) ein ansteigendes 'più mosso' beginnt bis zum elften Takt nach* 9 *bis* ♩ = 80 *(circa)*
** of 16 to 32 voices, according to the discretion of the conductor.
Von 16 *bis* 32 *Stimmen, nach dem Belieben des Dirigenten.*

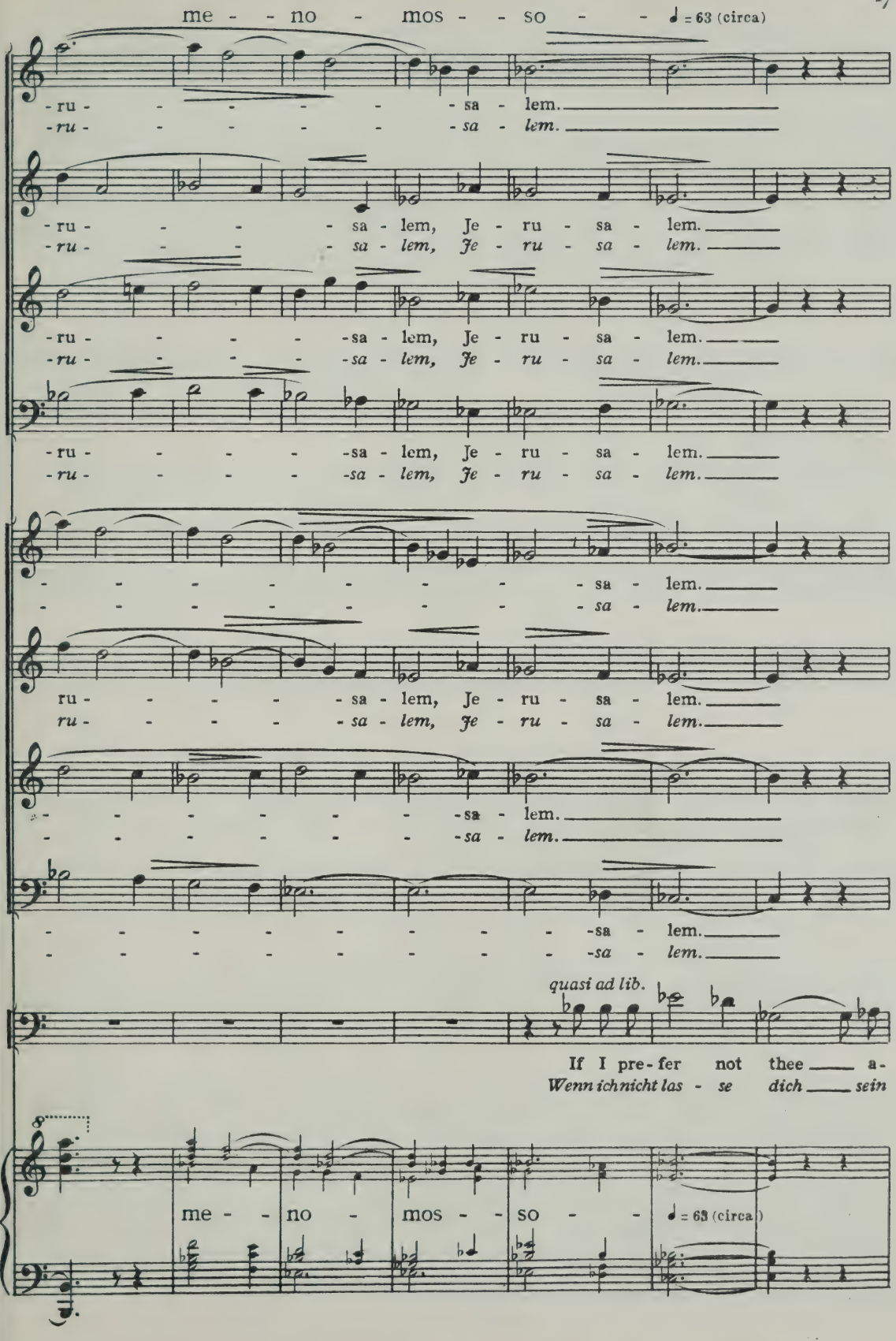

SEMI-CHORUS
right hand for-get her cun-ning.
mei-ner Rech-ten ver-ges-sen
If I do not re-
Wenn ich dein nicht ge-
right hand for-get her cun-ning.
mei-ner Rech-ten ver-ges-sen
If I do not re-
Wenn ich dein nicht ge-
right hand for-get her cun-ning.
mei-ner Rech-ten ver-ges-sen
If I do not re-
Wenn ich dein nicht ge-
right hand for-get her cun-ning.
mei-ner Rech-ten ver-ges-sen
If I do not re-
Wenn ich dein nicht ge-
If I do not re-mem-ber thee
Wenn ich dein nicht ge-den-ke
SEMI-CHORUS
-mem-ber thee
-den-ke
Let my tongue
mei-ne Zun-ge
-mem-ber thee
-den-ke
Let my tongue
mei-ne Zun-ge
-mem-ber thee
-den-ke
Let my tongue
mei-ne Zun-ge
-mem-ber thee
-den-ke
Let my tongue
mei-ne Zun-ge
Let my tongue cleave to the roof of my mouth,
mei-ne Zun-ge soll an meinen Gau-men kle-ben

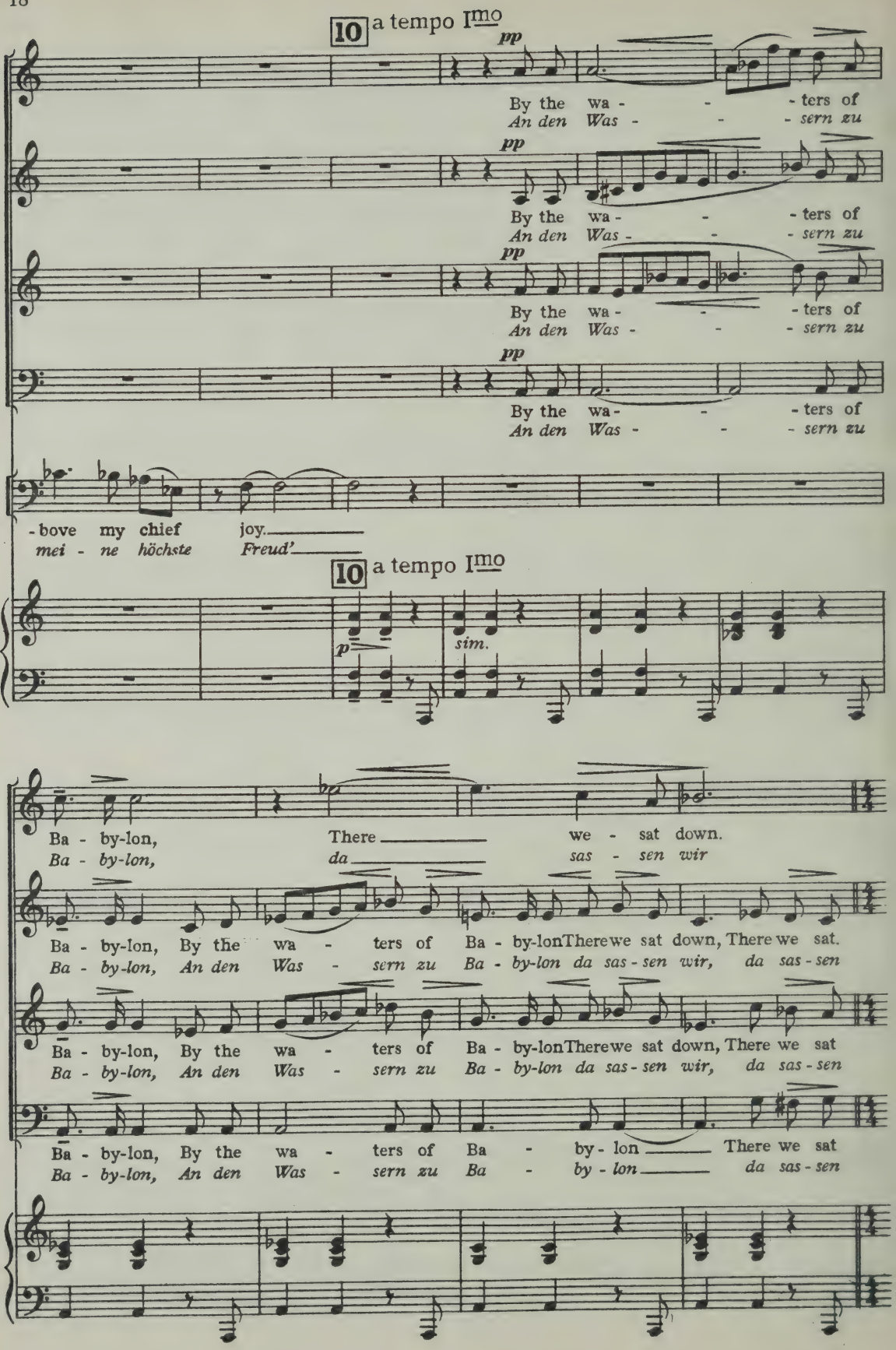

SEMI-CHORUS
cleave to the roof of my mouth
soll an meinen Gau - men kle-ben
if I pre -
wenn ich nicht
mp
Yea, if I pre - fer not Je - ru - sa - lem
Ja, wenn ich nicht las - se Je - ru - sa - lem
f
- fer not Je - ru - sa - lem A -
las - se Je - ru - sa - lem sein
rubato
Je - ru - sa - lem a - bove my chief
Je - ru - sa - lem sein meine höch - ste

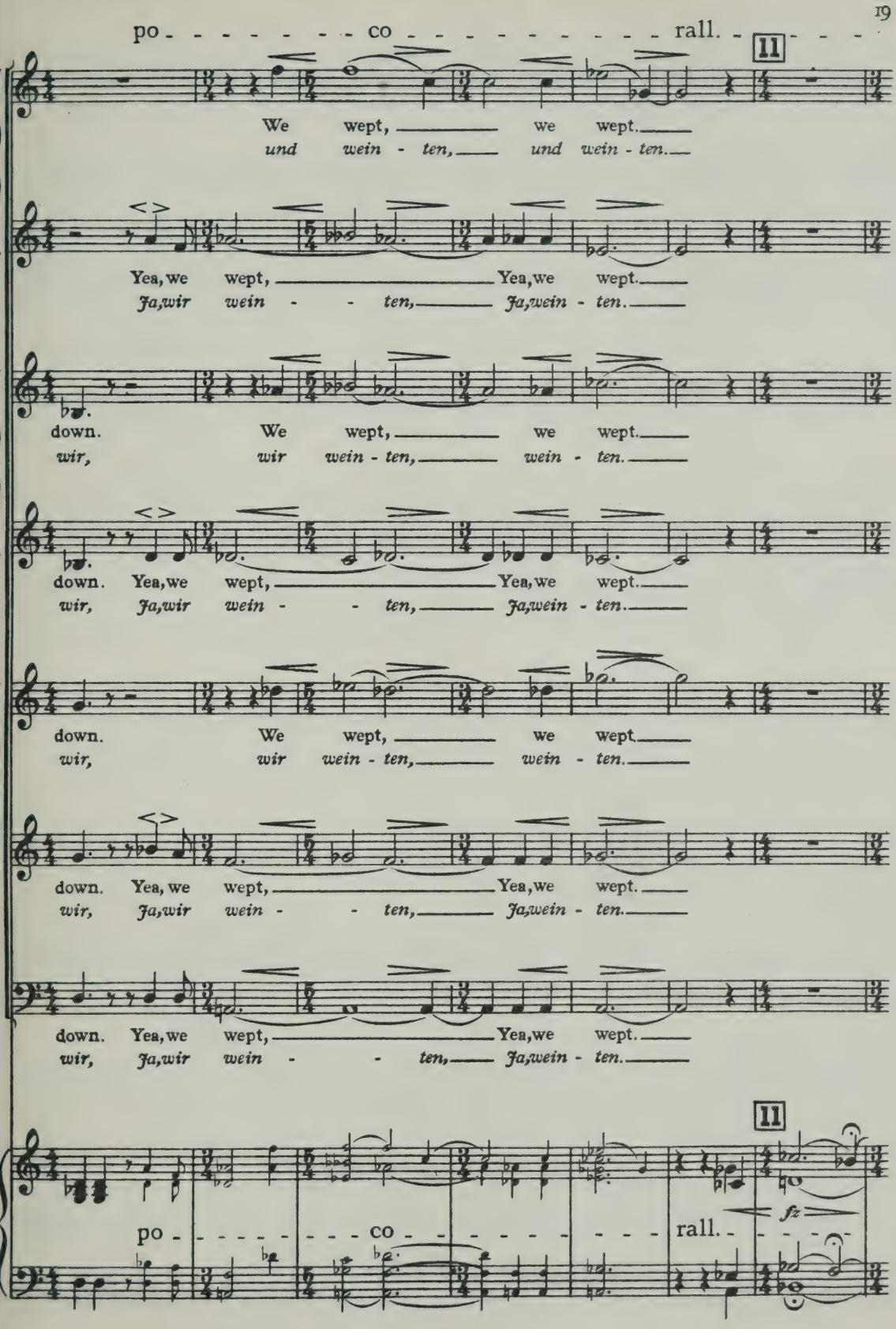


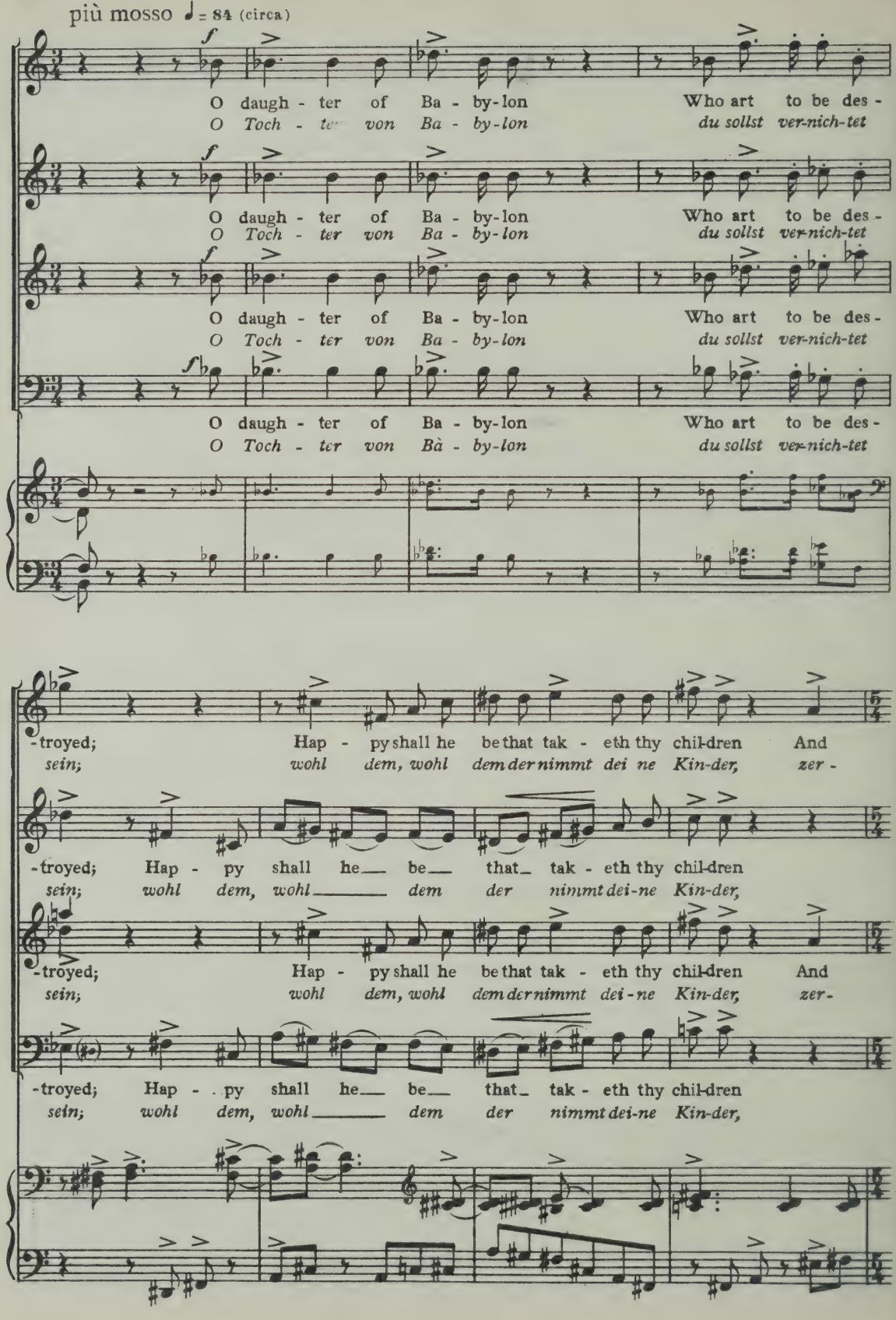
* at this point the whole choir is to divide into two choruses.
Hier trennt sich der ganze Chor in zwei Chöre.

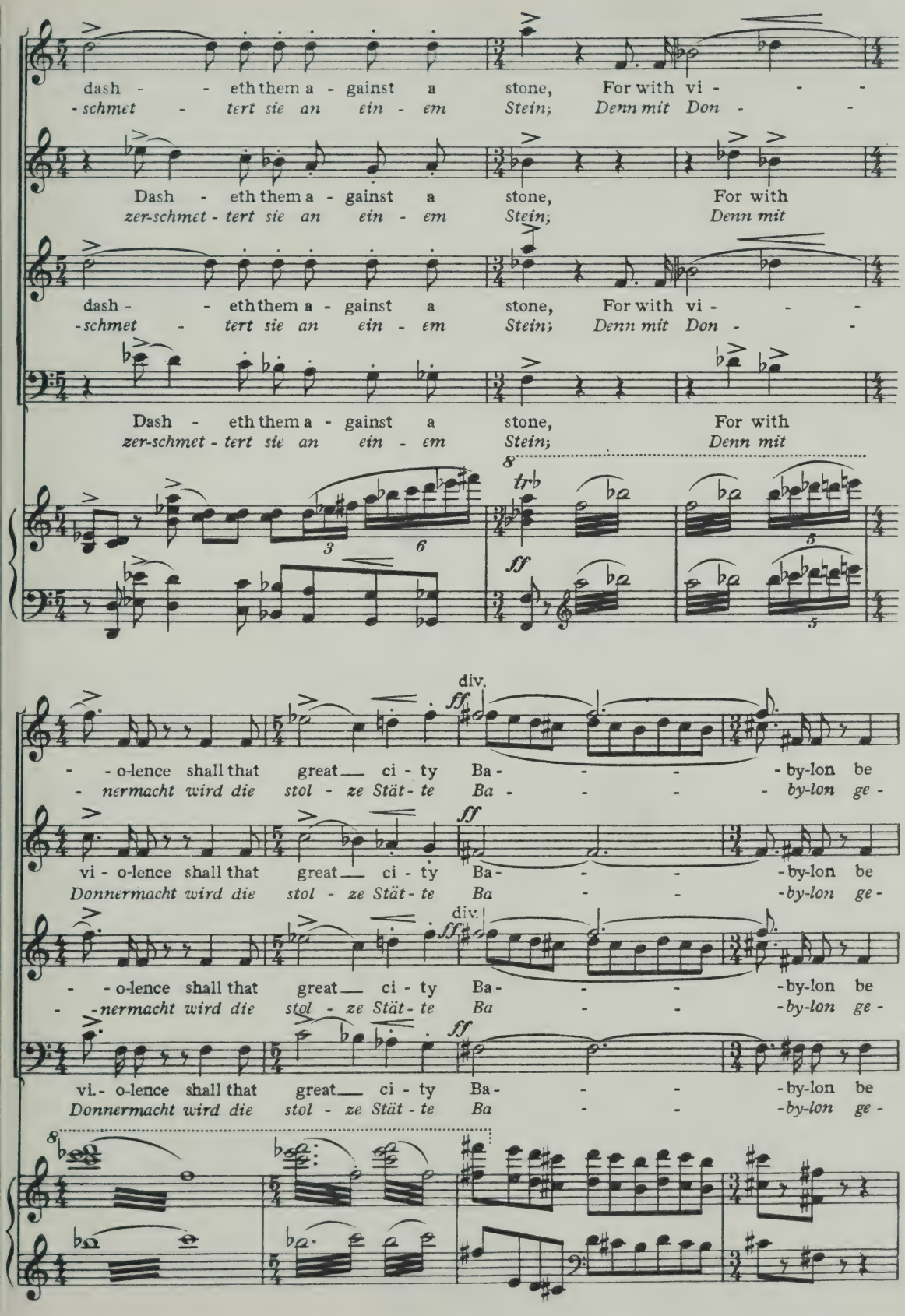

CHORUS I
CHORUS II
Oh Je - ru - sa - lem, Oh Je -
O Je - ru - sa - lem O Je -
Oh Je - ru - - - sa - lem, Oh Je -
O Je - ru - - - sa - lem O Je -
Oh Je - ru - sa - lem, Oh Je -
O Je - ru - sa - lem O Je -
Oh Je - ru - - - sa - lem, Oh Je -
O Je - ru - - - sa - lem, O Je -
- ru - sa - lem, Oh Je - ru - -
- ru - sa - lem, O Je - ru - -
- ru - sa - lem, Oh Je -
- ru - sa - lem, O Je -
- ru - sa - lem, Oh Je - ru - -
- ru - sa - lem, O Je - ru - -
- ru - sa - lem, Oh Je - ru - -
- ru - sa - lem, O Je - ru - -
8

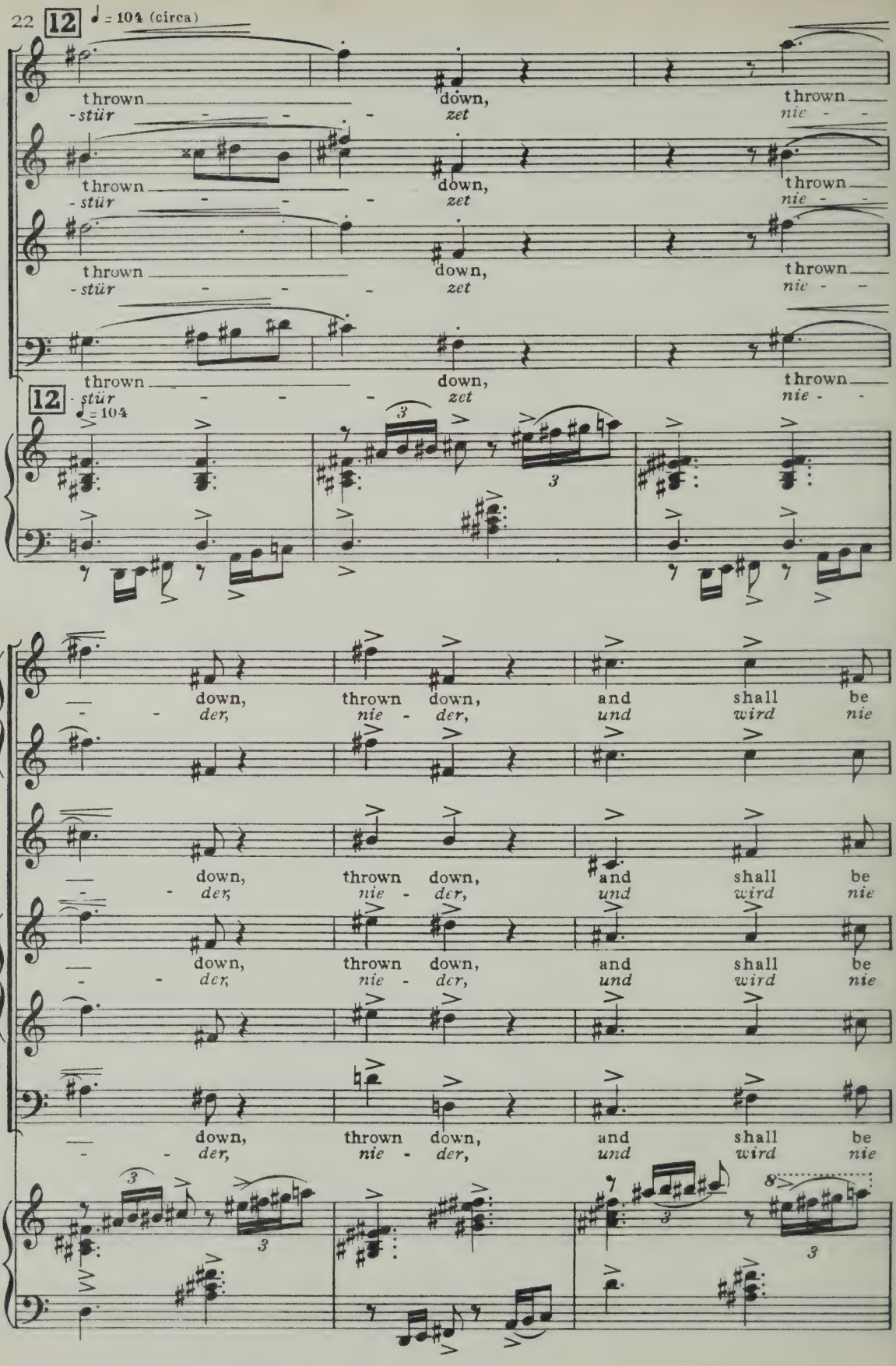

me - - no - mos - - so - - ♩ = 63 (circa)
-ru - - - - - - sa - lem.
-ru - - - - - - sa - lem.
-ru - - - - sa - lem, Je - ru - sa - lem.
-ru - - - - sa - lem, Je - ru - sa - lem.
-ru - - - - -sa - lem, Je - ru - sa - lem.
-ru - - - - -sa - lem, Je - ru - sa - lem.
- - - - - - - - sa - lem.
- - - - - - - - sa - lem.
ru - - - - - sa - lem, Je - ru - sa - lem.
ru - - - - - sa - lem, Je - ru - sa - lem.
- - - - - - - -sa - lem.
- - - - - - - -sa - lem.
- - - - - - - - -sa - lem.
- - - - - - - - -sa - lem.
quasi ad lib.
If I pre - fer not thee ___ a -
Wenn ich nicht las - se dich ___ sein
me - - no - mos - - so - - ♩ = 63 (circa)

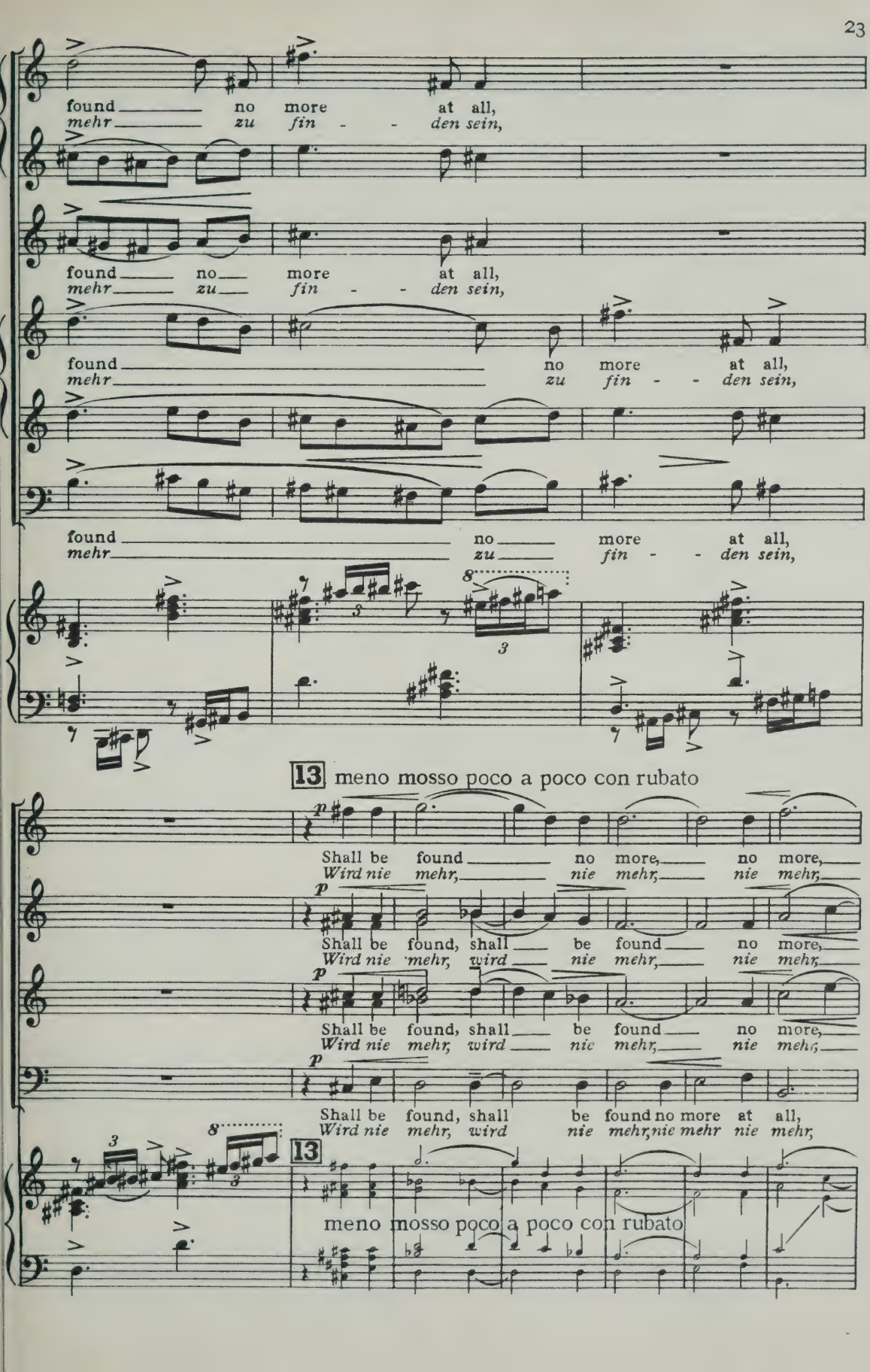

10 a tempo Imo
pp
By the wa - - - ters of
An den Was - - - sern zu
pp
By the wa - - - ters of
An den Was - - - sern zu
pp
By the wa - - - ters of
An den Was - - - sern zu
pp
By the wa - - - ters of
An den Was - - - sern zu
- bove my chief joy.
mei - ne höchste Freud'
10 a tempo Imo
p
sim.
Ba - by-lon, There we - sat down.
Ba - by-lon, da sas - sen wir
Ba - by-lon, By the wa - ters of Ba - by-lon There we sat down, There we sat.
Ba - by-lon, An den Was - sern zu Ba - by-lon da sas - sen wir, da sas - sen
Ba - by-lon, By the wa - ters of Ba - by-lon There we sat down, There we sat
Ba - by-lon, An den Was - sern zu Ba - by-lon da sas - sen wir, da sas - sen
Ba - by-lon, By the wa - ters of Ba - by - lon There we sat
Ba - by-lon, An den Was - sern zu Ba - by - lon da sas - sen

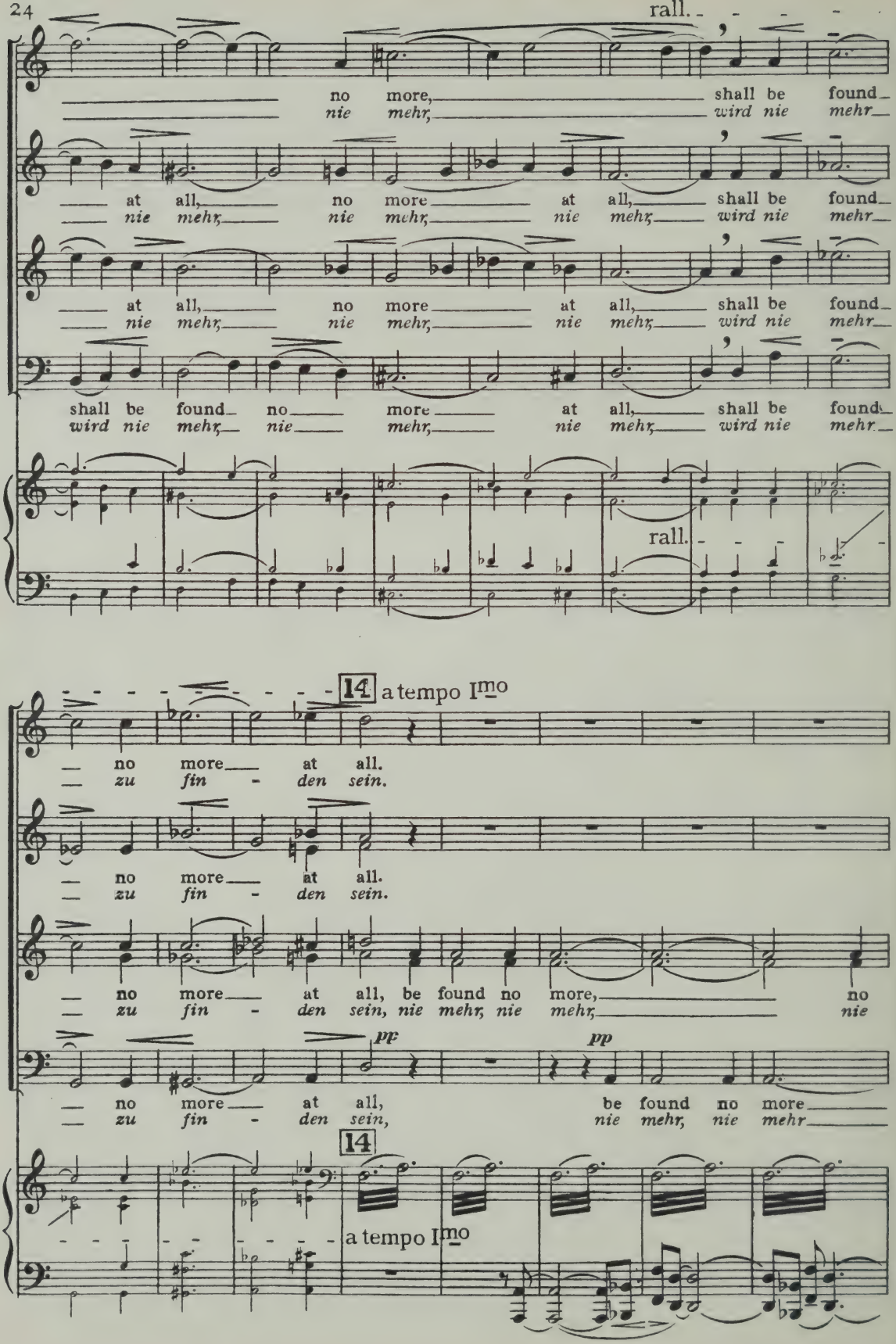

po - - - - - - - - co - - - - - - - - - - - rall. - - - -
11
We wept, we wept.
und wein - ten, und wein - ten.
Yea, we wept, Yea, we wept.
Ja, wir wein - - ten, Ja, wein - ten.
down. We wept, we wept.
wir, wir wein - ten, wein - ten.
down. Yea, we wept, Yea, we wept.
wir, Ja, wir wein - - ten, Ja, wein - ten.
down. We wept, we wept.
wir, wir wein - ten, wein - ten.
down. Yea, we wept, Yea, we wept.
wir, Ja, wir wein - - ten, Ja, wein - ten.
down. Yea, we wept, Yea, we wept.
wir, Ja, wir wein - - ten, Ja, wein - ten.
11
po - - - - - - - - co - - - - - - - - - - - rall. - - - -
fz

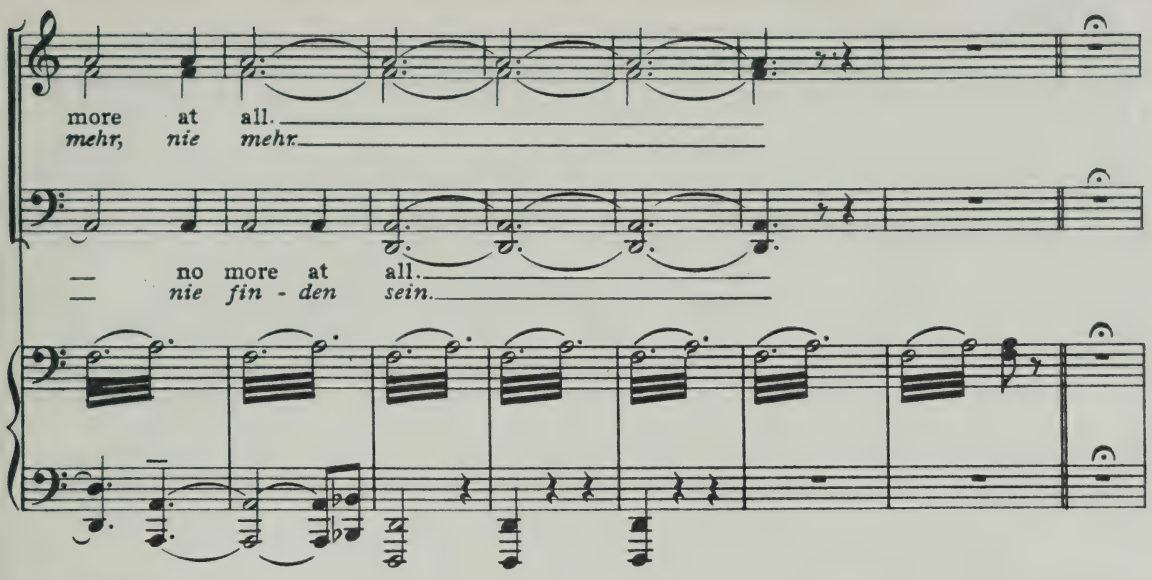

più mosso ♩= 84 (circa)
f
O daugh - ter of Ba - by-lon Who art to be des -
O Toch - ter von Ba - by-lon du sollst ver-nich-tet
-troyed; Hap - py shall he be that tak - eth thy chil-dren And
sein; wohl dem, wohl dem der nimmt dei ne Kin-der, zer -
-troyed; Hap - py shall he be that tak - eth thy chil-dren
sein; wohl dem, wohl dem der nimmt dei-ne Kin-der,


dash - - eth them a - gainst a stone, For with vi - - -
-schmet - tert sie an ein - em Stein; Denn mit Don - - -
Dash - eth them a - gainst a stone, For with
zer-schmet - tert sie an ein - em Stein; Denn mit
dash - - eth them a - gainst a stone, For with vi - - -
-schmet - tert sie an ein - em Stein; Denn mit Don - - -
Dash - eth them a - gainst a stone, For with
zer-schmet - tert sie an ein - em Stein; Denn mit
8
tr
ff
3
6
5
5
div.
ff
- - o-lence shall that great ci - ty Ba - - - - by-lon be
- nermacht wird die stol - ze Stät - te Ba - - - by-lon ge -
ff
vi - o-lence shall that great ci - ty Ba - - - by-lon be
Donnermacht wird die stol - ze Stät - te Ba - - by-lon ge -
div.
ff
- - o-lence shall that great ci - ty Ba - - - by-lon be
- nermacht wird die stol - ze Stät - te Ba - - by-lon ge -
ff
vi - o-lence shall that great ci - ty Ba - - - by-lon be
Donnermacht wird die stol - ze Stät - te Ba - - by-lon ge -
8


12
♩ = 104 (circa)
thrown - stür - - - down, zet thrown nie - -
thrown - stür - - - down, zet thrown nie - -
thrown - stür - - - down, zet thrown nie - -
thrown - stür - - - down, zet thrown nie - -
12
stür
♩ = 104
down, der, thrown nie - down, der, and und shall wird be nie
down, der, thrown nie - down, der, and und shall wird be nie
down, der, thrown nie - down, der, and und shall wird be nie
down, der, thrown nie - down, der, and und shall wird be nie
3
3
3
3
3
8

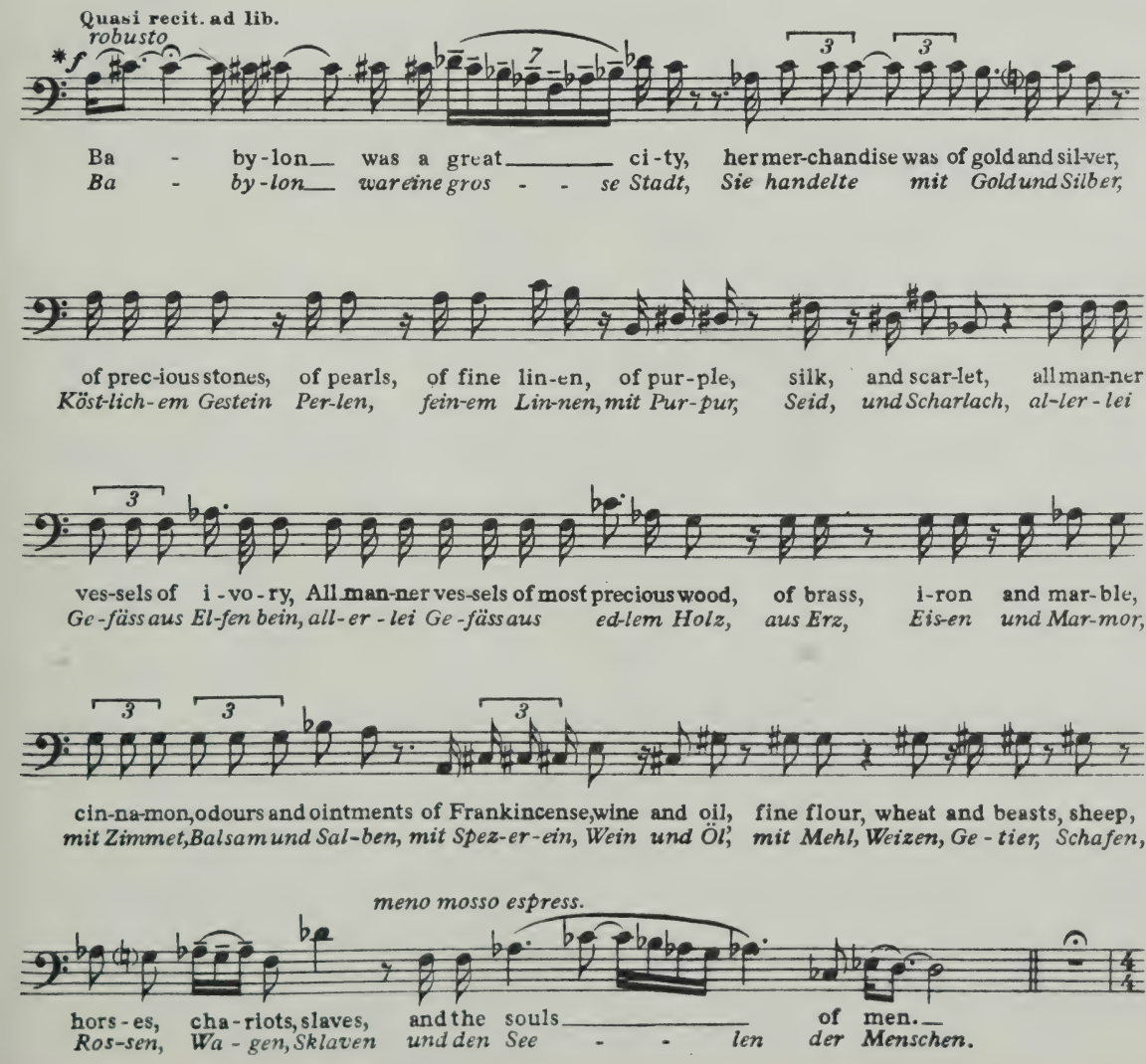

found no more at all,
mehr zu fin - den sein,
found no more at all,
mehr zu fin - den sein,
found no more at all,
mehr zu fin - den sein,
found no more at all,
mehr zu fin - den sein,
13 meno mosso poco a poco con rubato
Shall be found no more, no more,
Wird nie mehr, nie mehr, nie mehr,
Shall be found, shall be found no more,
Wird nie mehr, wird nie mehr, nie mehr,
Shall be found, shall be found no more,
Wird nie mehr, wird nie mehr, nie mehr,
Shall be found, shall be found no more at all,
Wird nie mehr, wird nie mehr, nie mehr nie mehr,
13
meno mosso poco a poco con rubato


rall.
no more, shall be found
nie mehr, wird nie mehr
at all, no more at all, shall be found
nie mehr, nie mehr, nie mehr, wird nie mehr
at all, no more at all, shall be found
nie mehr, nie mehr, nie mehr, wird nie mehr
shall be found no more at all, shall be found
wird nie mehr, nie mehr, nie mehr, wird nie mehr
rall.
14 a tempo Imo
no more at all.
zu fin - den sein.
no more at all.
zu fin - den sein.
no more at all, be found no more, no
zu fin - den sein, nie mehr, nie mehr, nie
pp
pp
no more at all, be found no more
zu fin - den sein, nie mehr, nie mehr
14
a tempo Imo

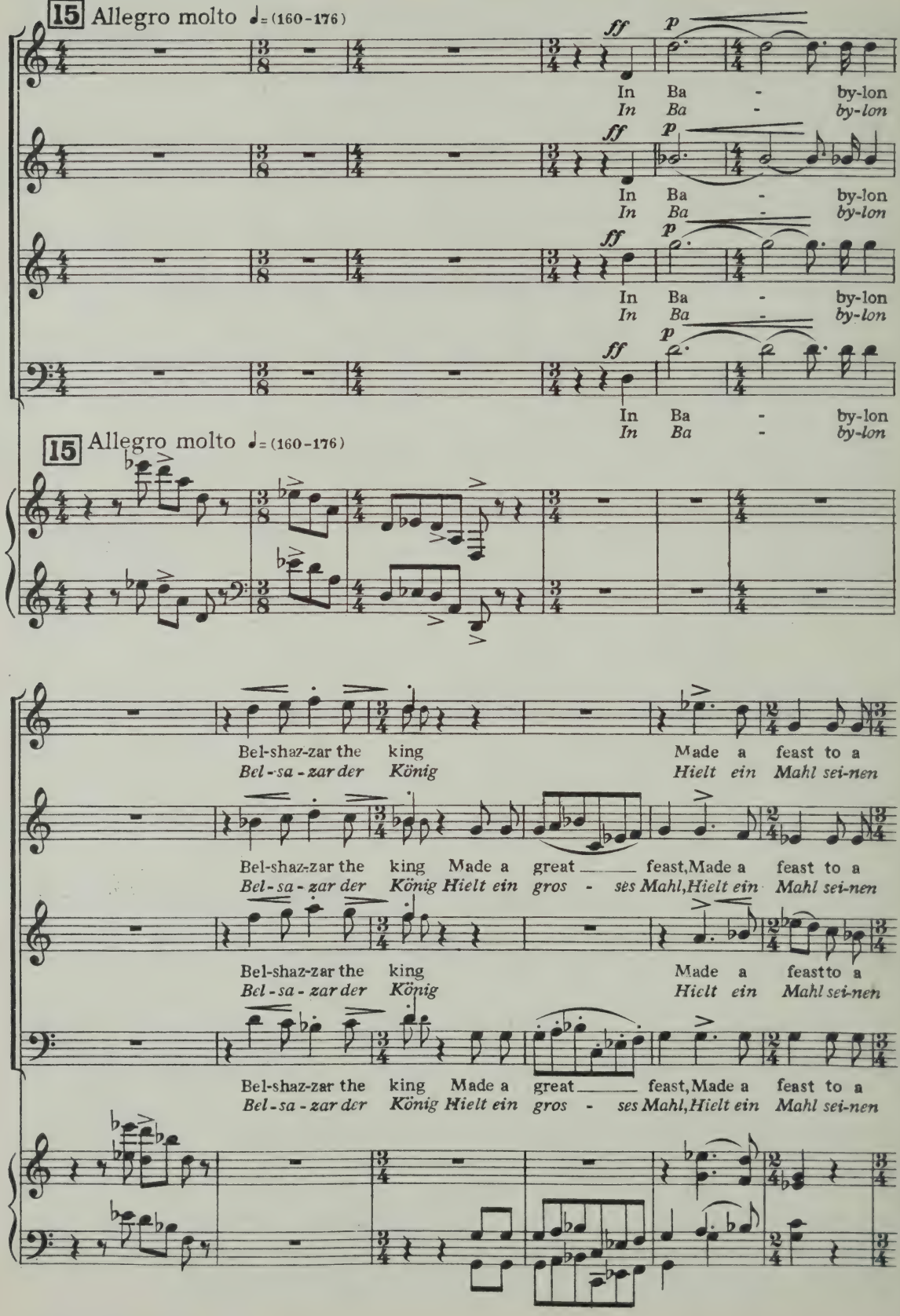


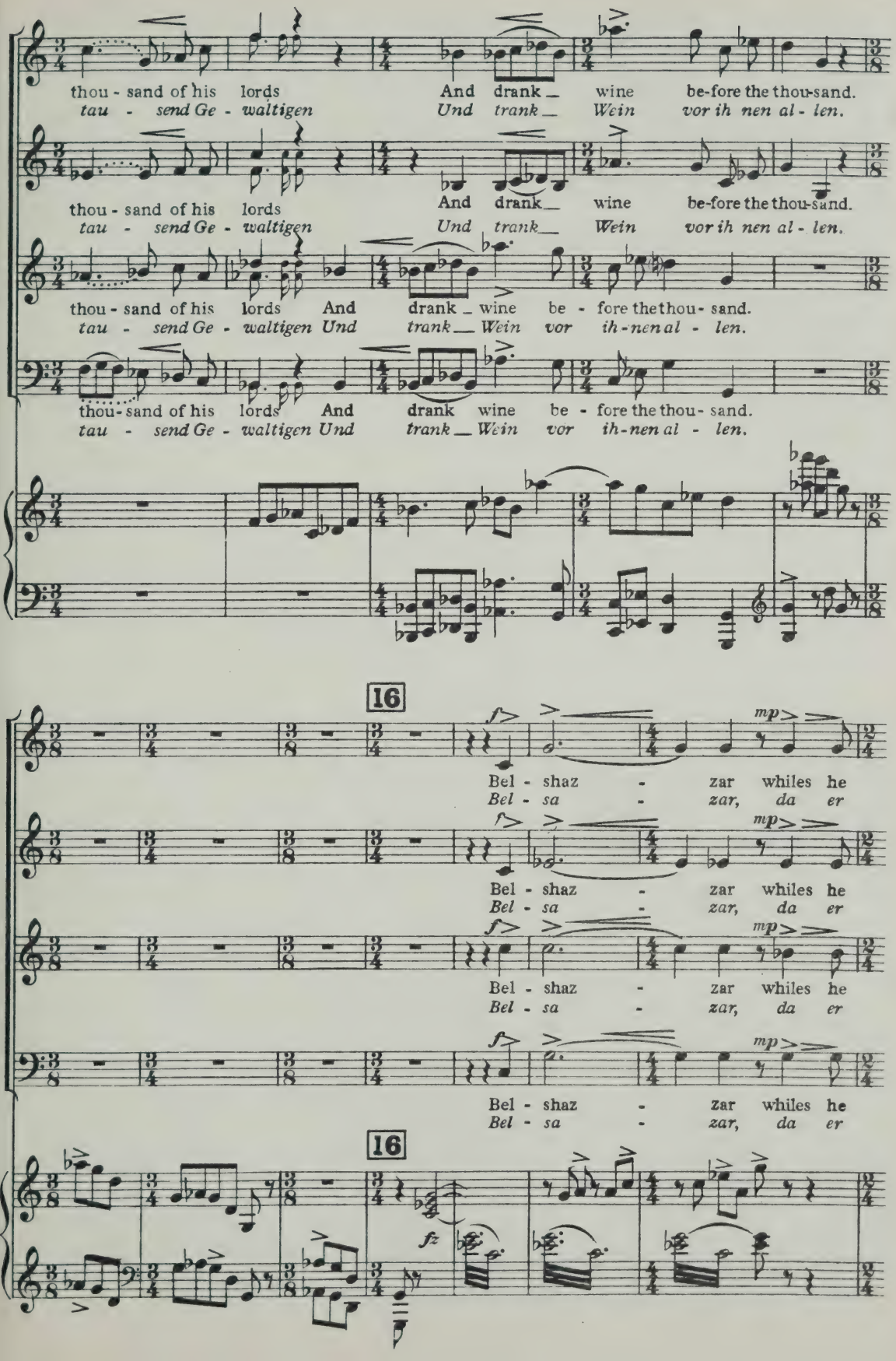
BARITONE SOLO

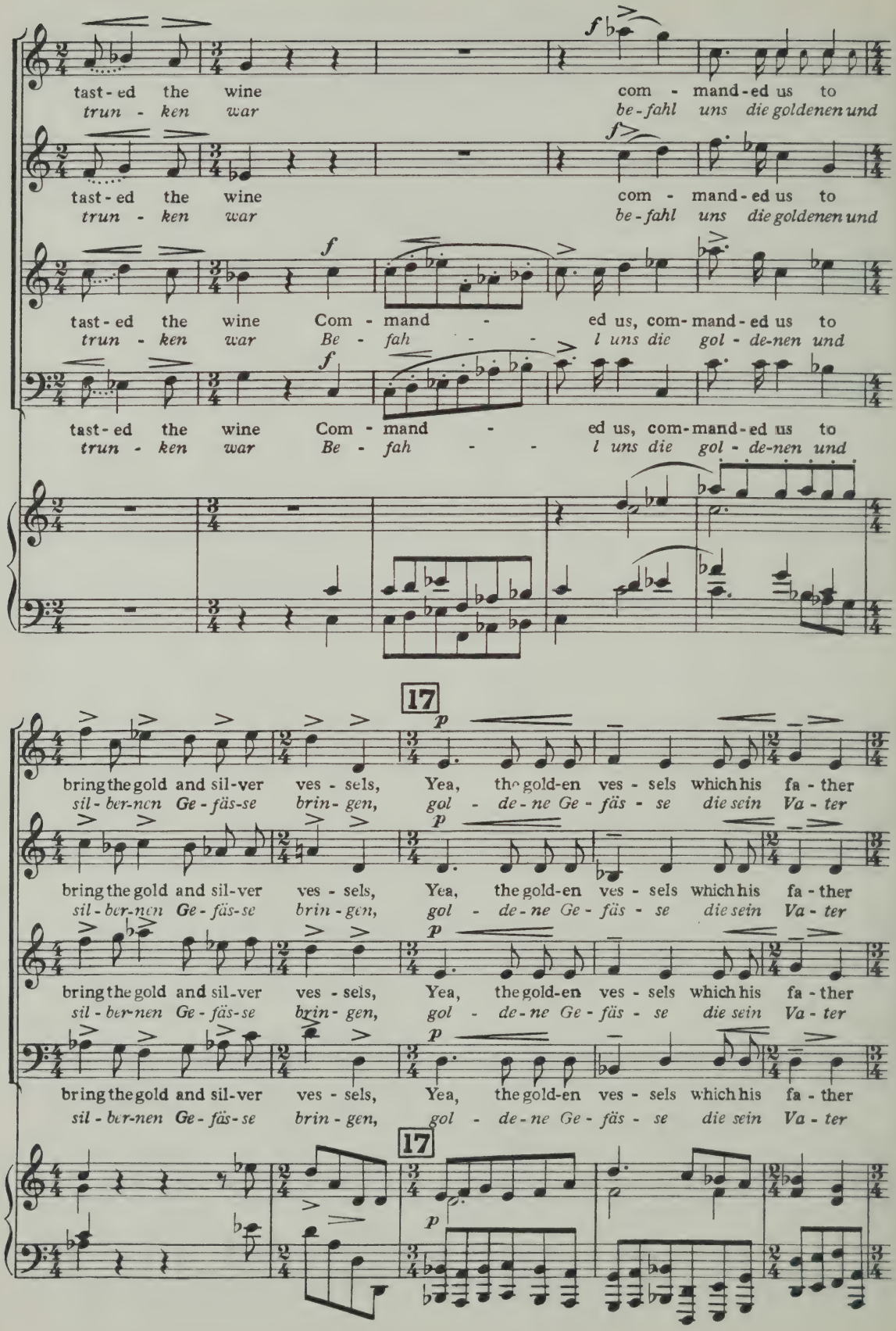
Quasi recit. ad lib.

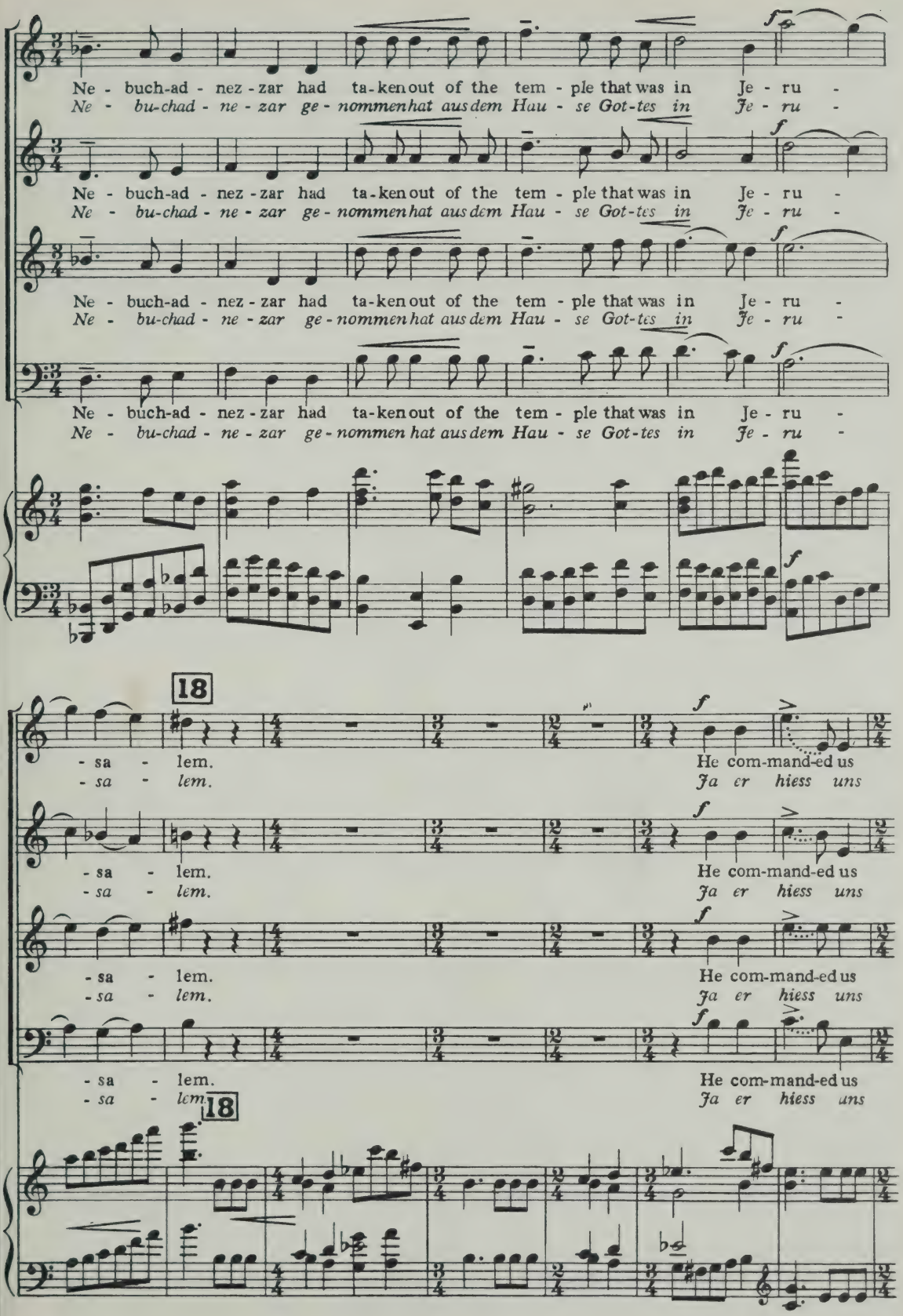


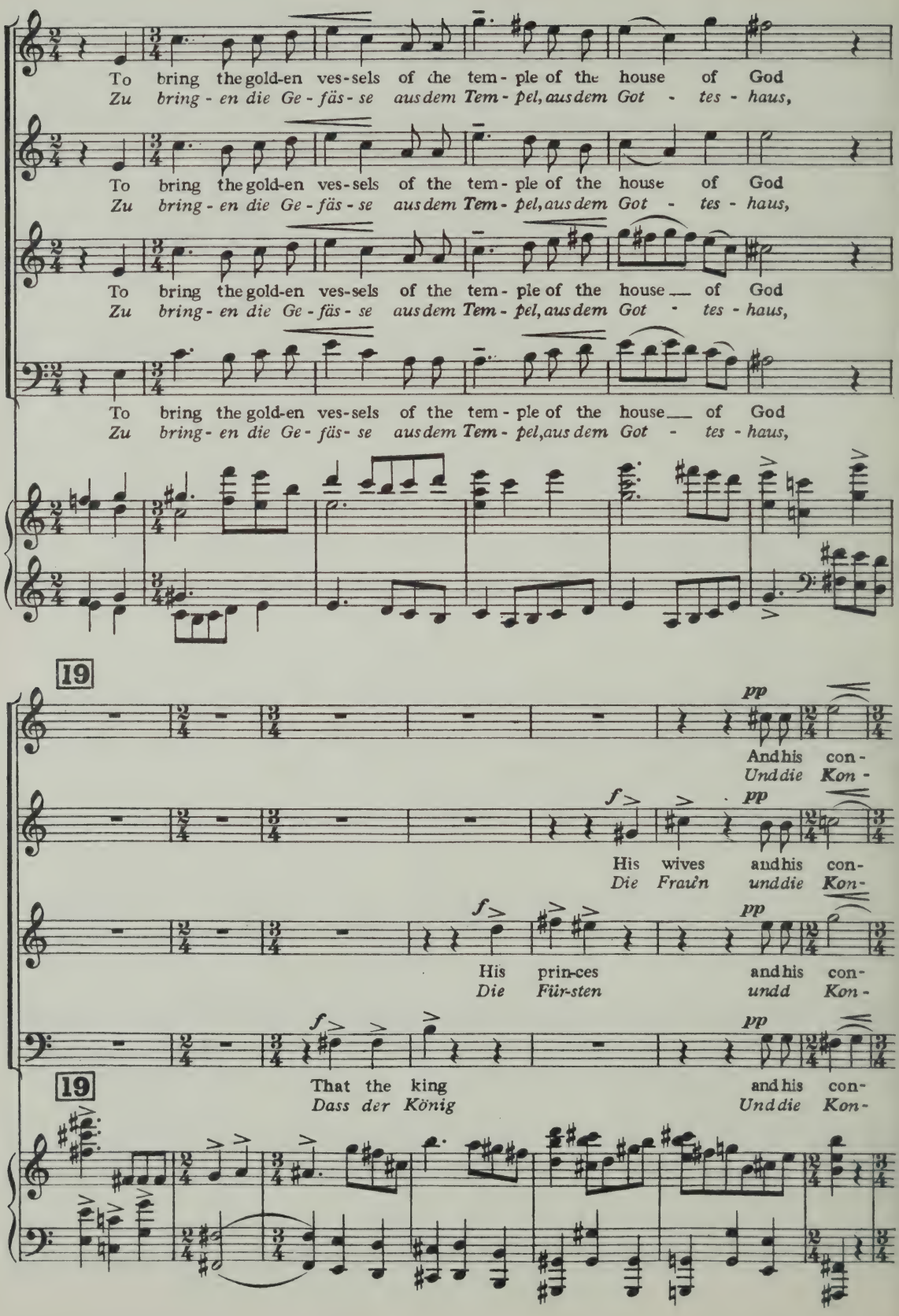
* Accidentals only apply to the notes they precede.
Die Versetzungszeichen beziehen sich nur auf die ihnen nachhergehenden Noten.

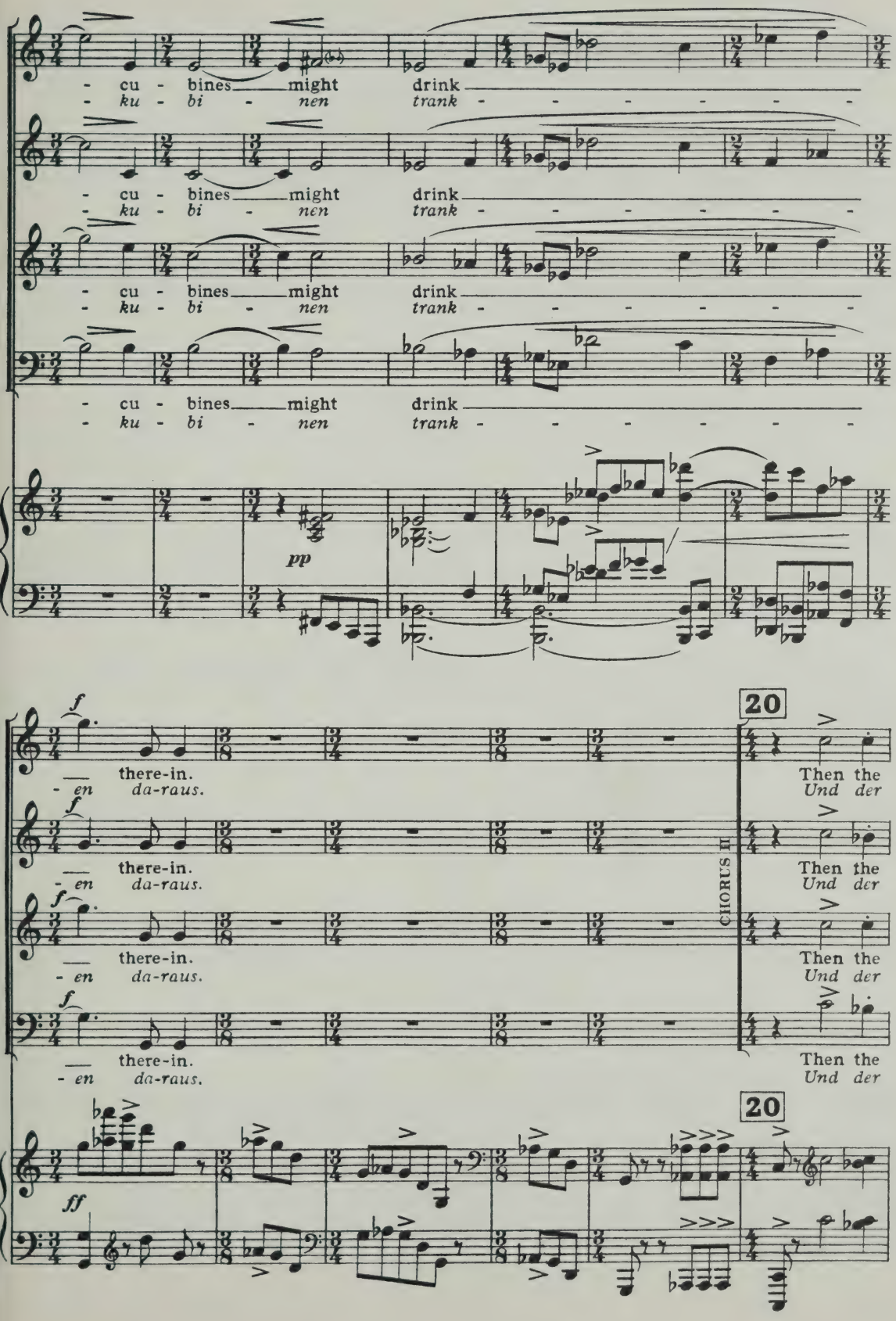

15 Allegro molto ♩= (160-176)
ff
p
In Ba - by-lon
In Ba - by-lon
15 Allegro molto ♩= (160-176)
Bel-shaz-zar the king Made a feast to a
Bel-sa-zar der König Hielt ein Mahl sei-nen
Bel-shaz-zar the king Made a great feast, Made a feast to a
Bel-sa-zar der König Hielt ein gros - ses Mahl, Hielt ein Mahl sei-nen
Bel-shaz-zar the king Made a feast to a
Bel-sa-zar der König Hielt ein Mahl sei-nen
Bel-shaz-zar the king Made a great feast, Made a feast to a
Bel-sa-zar der König Hielt ein gros - ses Mahl, Hielt ein Mahl sei-nen

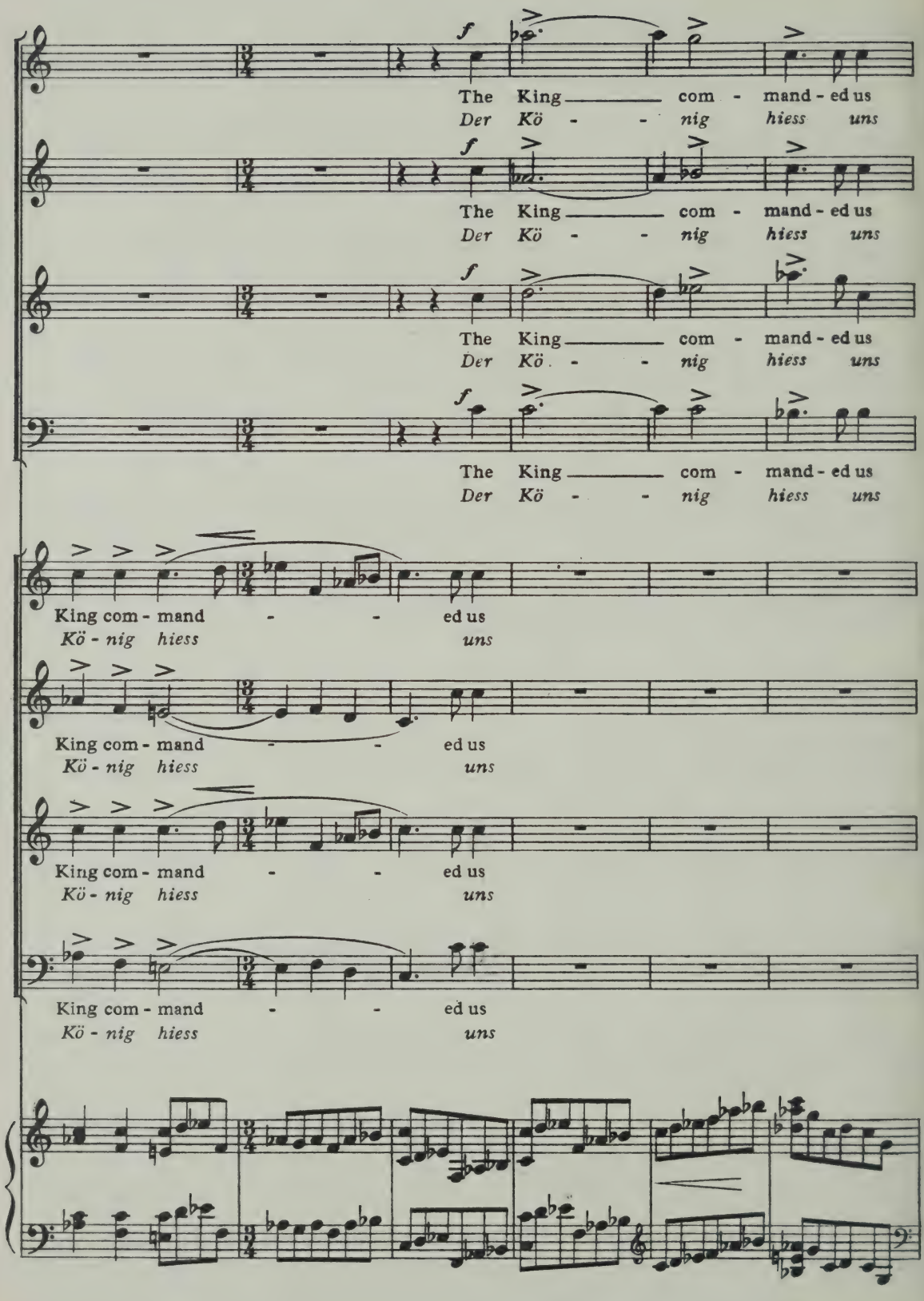

thou - sand of his lords And drank wine be-fore the thou-sand.
tau - send Ge - waltigen Und trank Wein vor ih nen al - len.
thou - sand of his lords And drank wine be - fore the thou - sand.
tau - send Ge - waltigen Und trank Wein vor ih-nen al - len.
thou - sand of his lords And drank wine be - fore the thou - sand.
tau - send Ge - waltigen Und trank Wein vor ih-nen al - len.
16
Bel - shaz - zar whiles he
Bel - sa - zar, da er
16

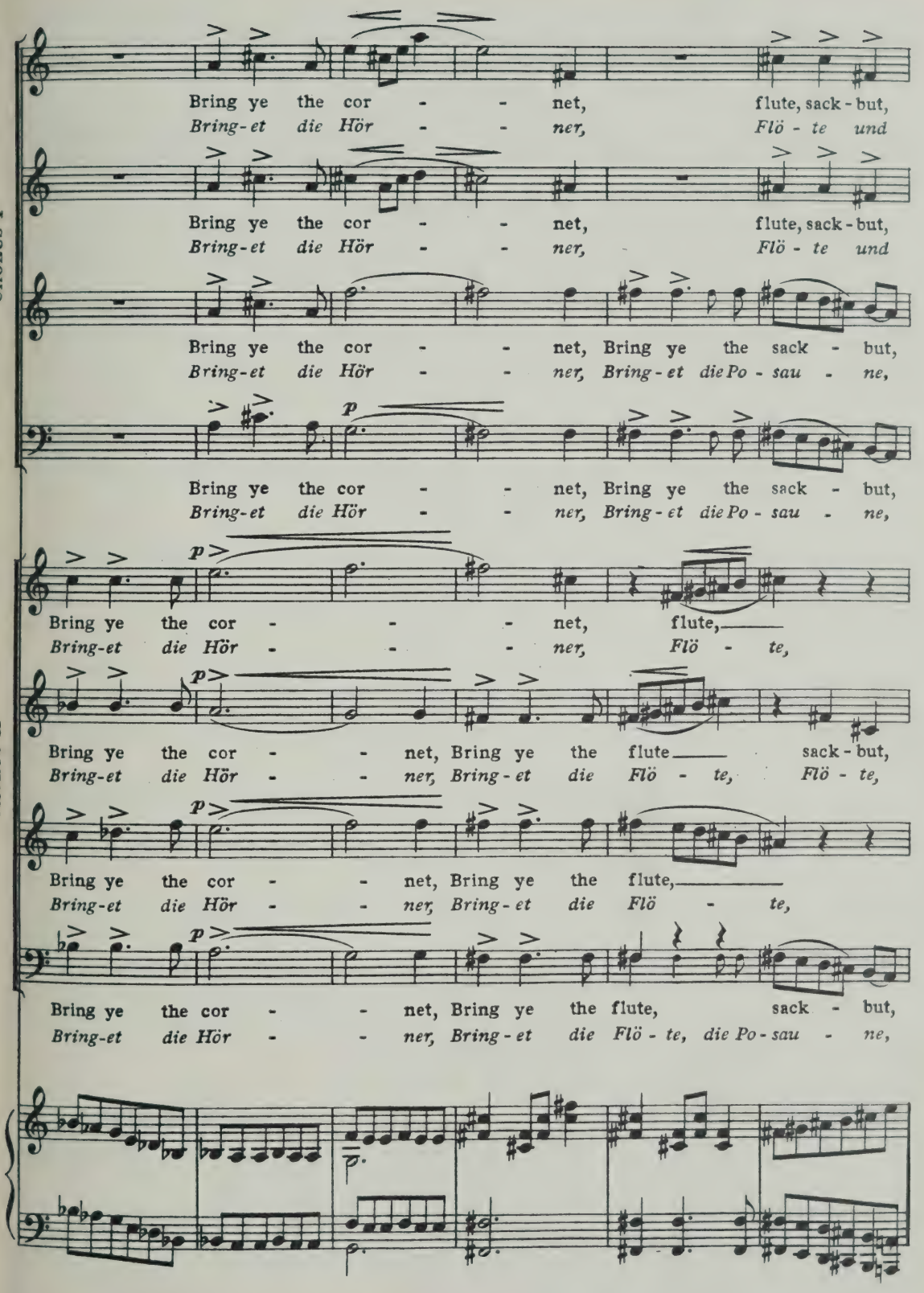

tast - ed the wine
trun - ken war
com - mand - ed us to
be - fahl uns die goldenen und
tast - ed the wine
trun - ken war
com - mand - ed us to
be - fahl uns die goldenen und
tast - ed the wine Com - mand - ed us, com - mand - ed us to
trun - ken war Be - fah - l uns die gol - de - nen und
tast - ed the wine Com - mand - ed us, com - mand - ed us to
trun - ken war Be - fah - l uns die gol - de - nen und
17
bring the gold and sil - ver ves - sels, Yea, the gold - en ves - sels which his fa - ther
sil - ber - nen Ge - fäs - se brin - gen, gol - de - ne Ge - fäs - se die sein Va - ter
bring the gold and sil - ver ves - sels, Yea, the gold - en ves - sels which his fa - ther
sil - ber - nen Ge - fäs - se brin - gen, gol - de - ne Ge - fäs - se die sein Va - ter
bring the gold and sil - ver ves - sels, Yea, the gold - en ves - sels which his fa - ther
sil - ber - nen Ge - fäs - se brin - gen, gol - de - ne Ge - fäs - se die sein Va - ter
bring the gold and sil - ver ves - sels, Yea, the gold - en ves - sels which his fa - ther
sil - ber - nen Ge - fäs - se brin - gen, gol - de - ne Ge - fäs - se die sein Va - ter
17

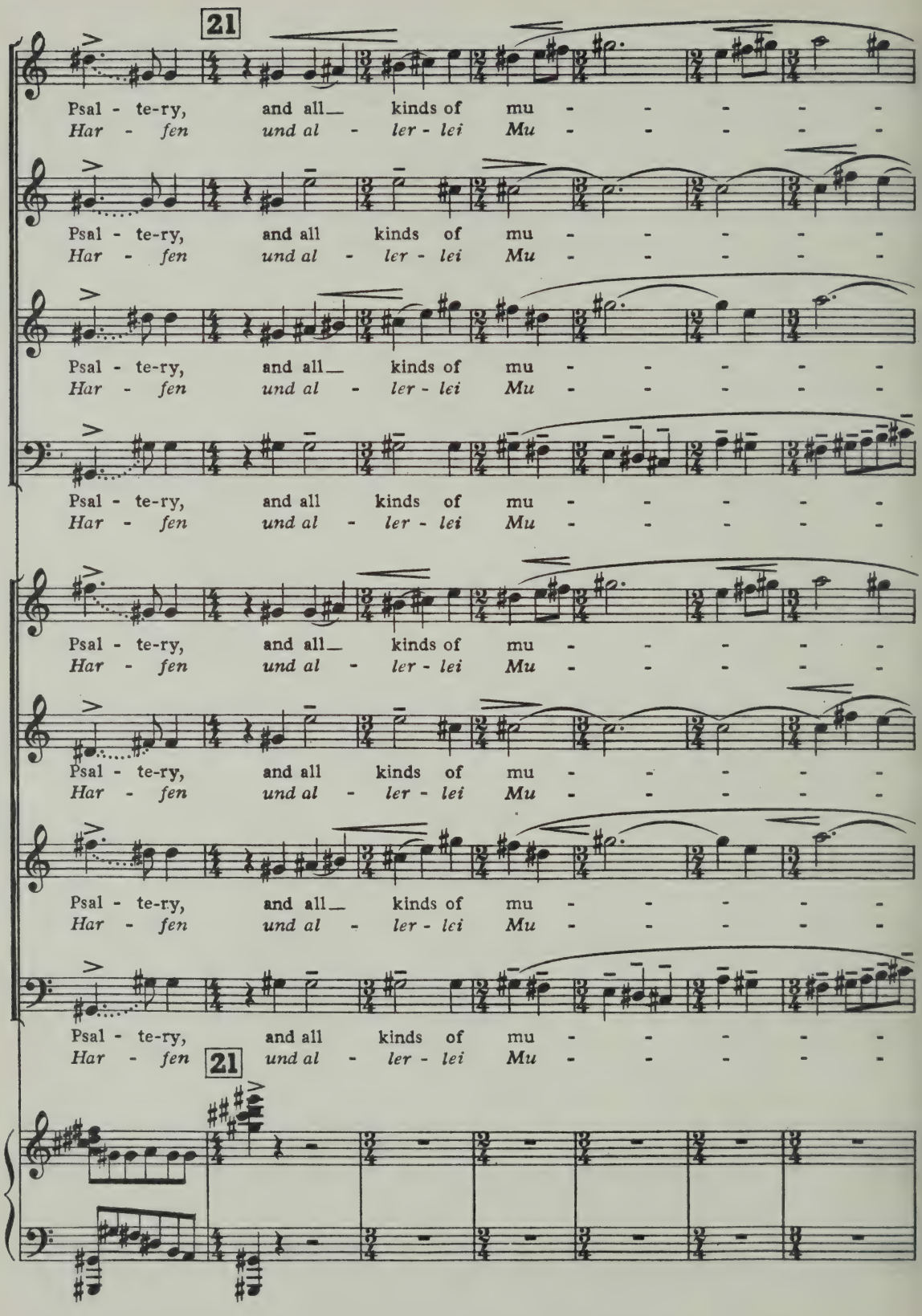

Ne - buch-ad - nez - zar had ta-ken out of the tem - ple that was in Je - ru -
Ne - bu-chad - ne - zar ge - nommen hat aus dem Hau - se Got-tes in Je - ru -
18
- sa - lem.
- sa - lem.
He com-mand-ed us
Ja er hiess uns
18

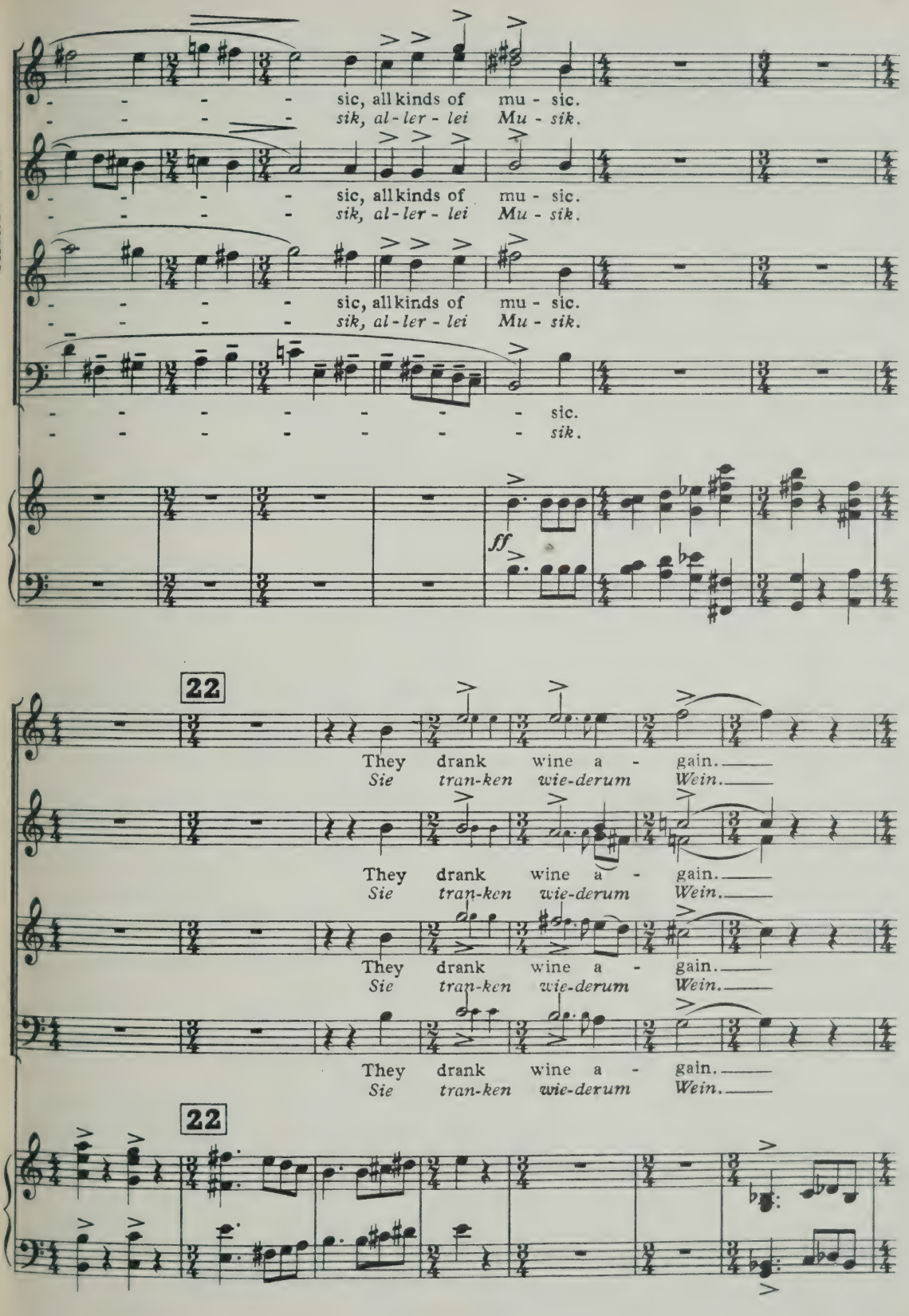

To bring the gold-en ves-sels of the tem-ple of the house of God
Zu bring-en die Ge-fäs-se aus dem Tem-pel, aus dem Got-tes-haus,
To bring the gold-en ves-sels of the tem-ple of the house of God
Zu bring-en die Ge-fäs-se aus dem Tem-pel, aus dem Got-tes-haus,
To bring the gold-en ves-sels of the tem-ple of the house of God
Zu bring-en die Ge-fäs-se aus dem Tem-pel, aus dem Got-tes-haus,
To bring the gold-en ves-sels of the tem-ple of the house of God
Zu bring-en die Ge-fäs-se aus dem Tem-pel, aus dem Got-tes-haus,
19
pp
And his con-
Und die Kon-
f
pp
His wives and his con-
Die Frau'n und die Kon-
f
pp
His prin-ces and his con-
Die Für-sten und Kon-
f
pp
That the king and his con-
Dass der König Und die Kon-
19

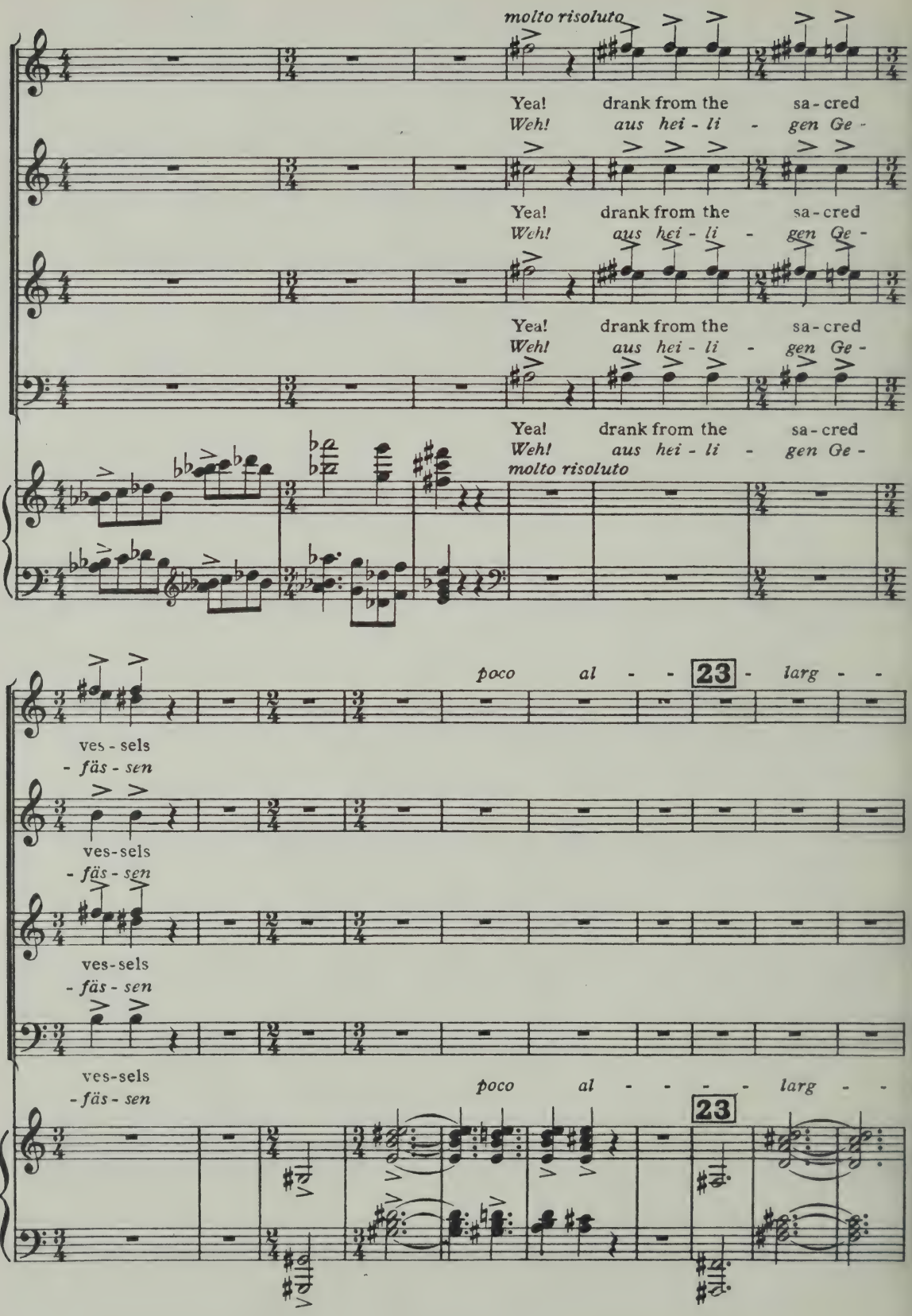

- cu - bines might drink
- ku - bi - nen trank
pp
there-in.
- en da-raus.
Then the
Und der
CHORUS II
20
ff

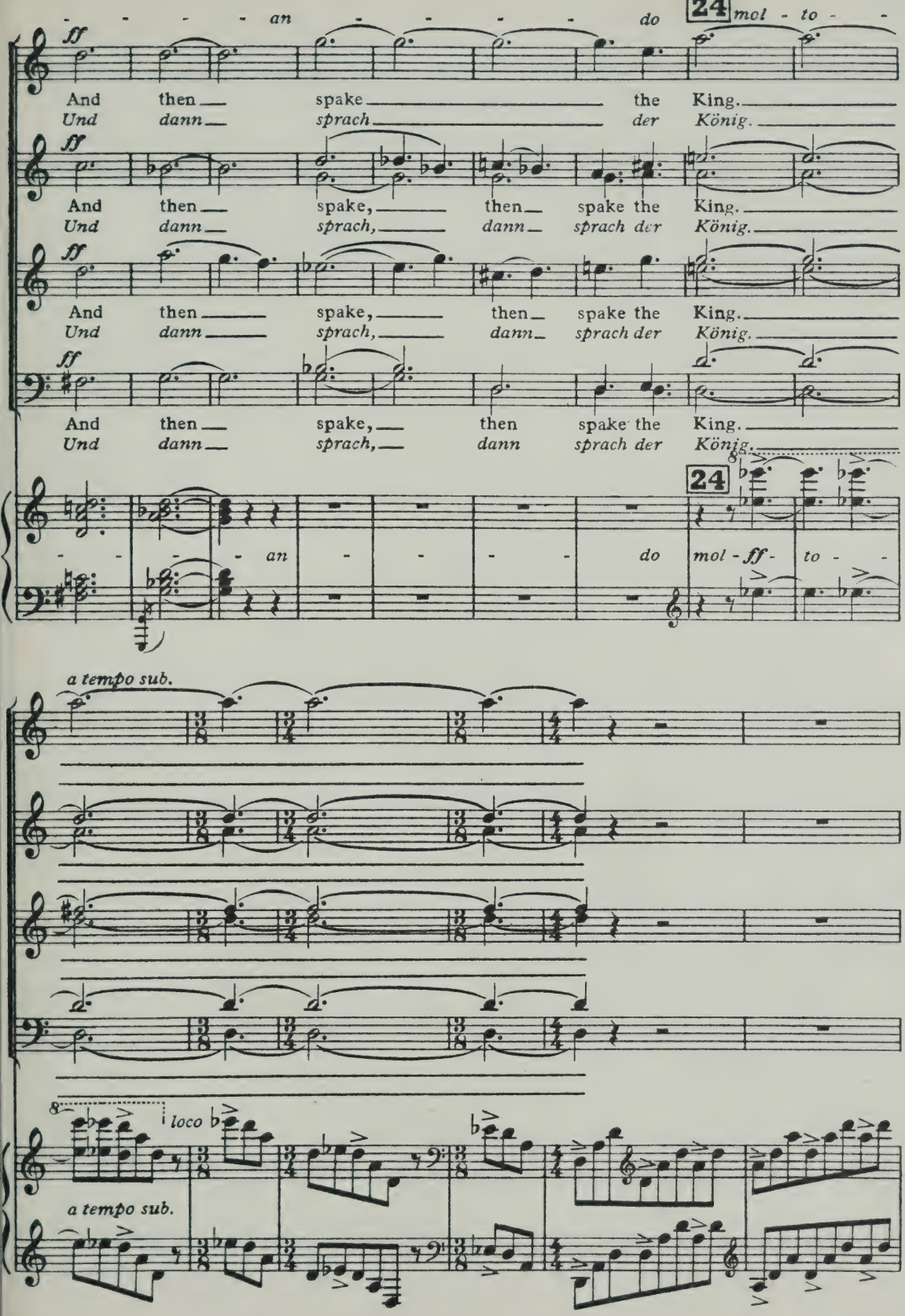

CHORUS I
CHORUS II
f
The King com - mand - ed us
Der Kö - - nig hiess uns
King com - mand - - ed us
Kö - nig hiess uns

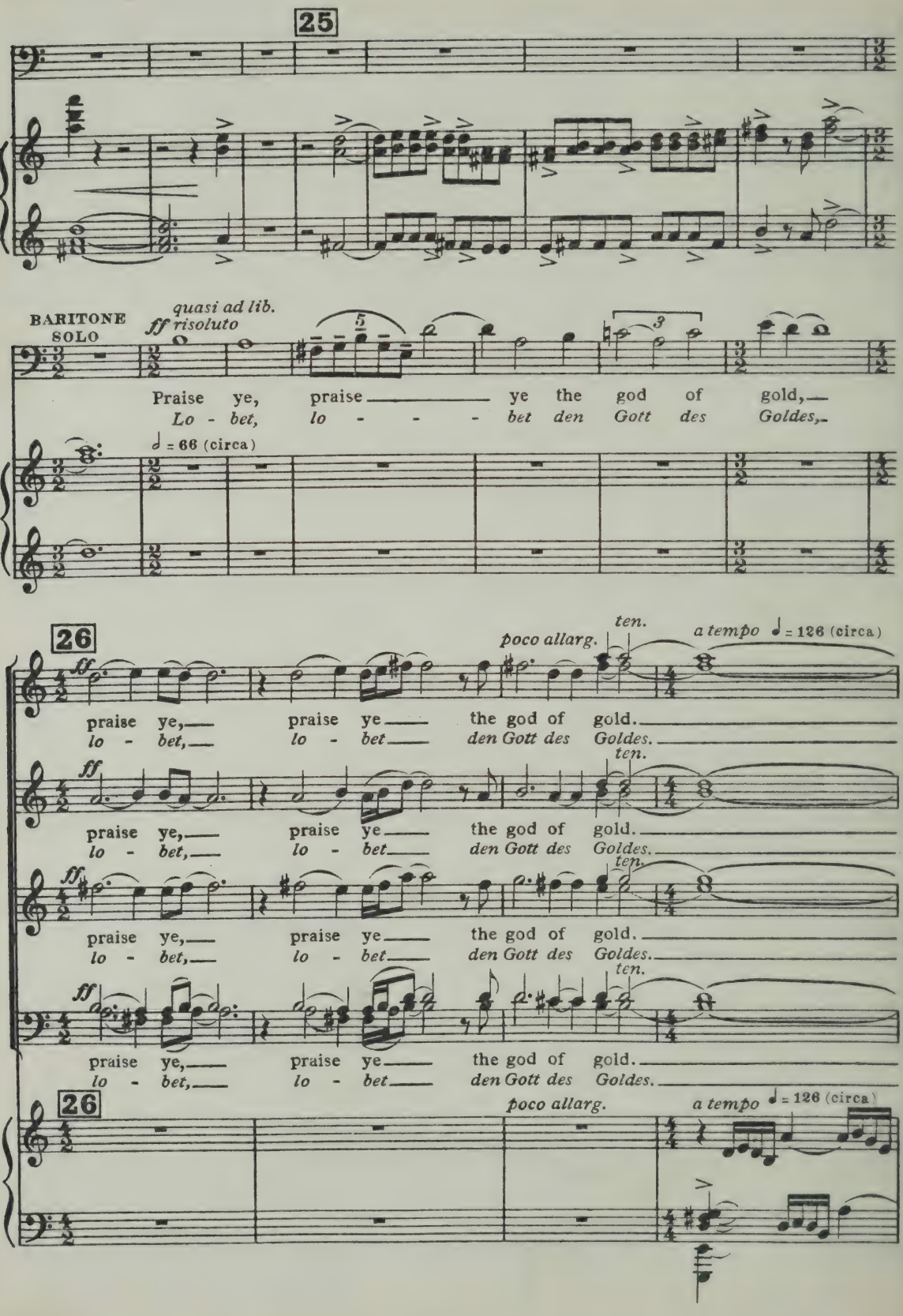

CHORUS I
CHORUS II
Bring ye the cor - - net, flute, sack - but,
Bring-et die Hör - - ner, Flö - te und
Bring ye the cor - - net, flute, sack - but,
Bring-et die Hör - - ner, Flö - te und
Bring ye the cor - - net, Bring ye the sack - but,
Bring-et die Hör - - ner, Bring-et die Po - sau - ne,
Bring ye the cor - - net, Bring ye the sack - but,
Bring-et die Hör - - ner, Bring-et die Po - sau - ne,
Bring ye the cor - - - net, flute,
Bring-et die Hör - - - ner, Flö - te,
Bring ye the cor - - net, Bring ye the flute sack - but,
Bring-et die Hör - - ner, Bring-et die Flö - te, Flö - te,
Bring ye the cor - - net, Bring ye the flute,
Bring-et die Hör - - ner, Bring-et die Flö - te,
Bring ye the cor - - net, Bring ye the flute, sack - but,
Bring-et die Hör - - ner, Bring-et die Flö - te, die Po - sau - ne,

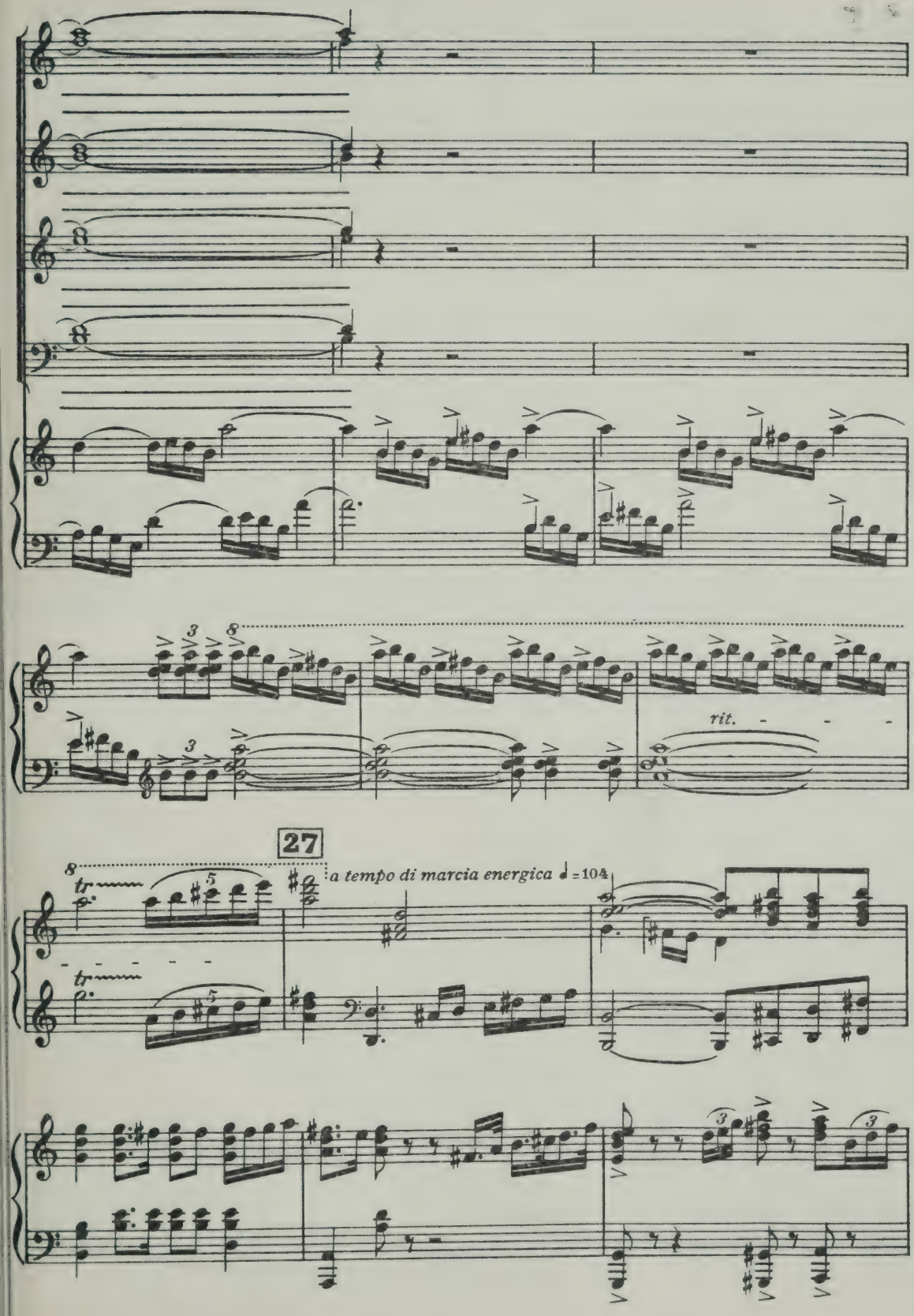

21
CHORUS I
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
CHORUS II
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
Psal - te-ry, and all kinds of mu - - - - -
Har - fen und al - ler - lei Mu - - - - -
21

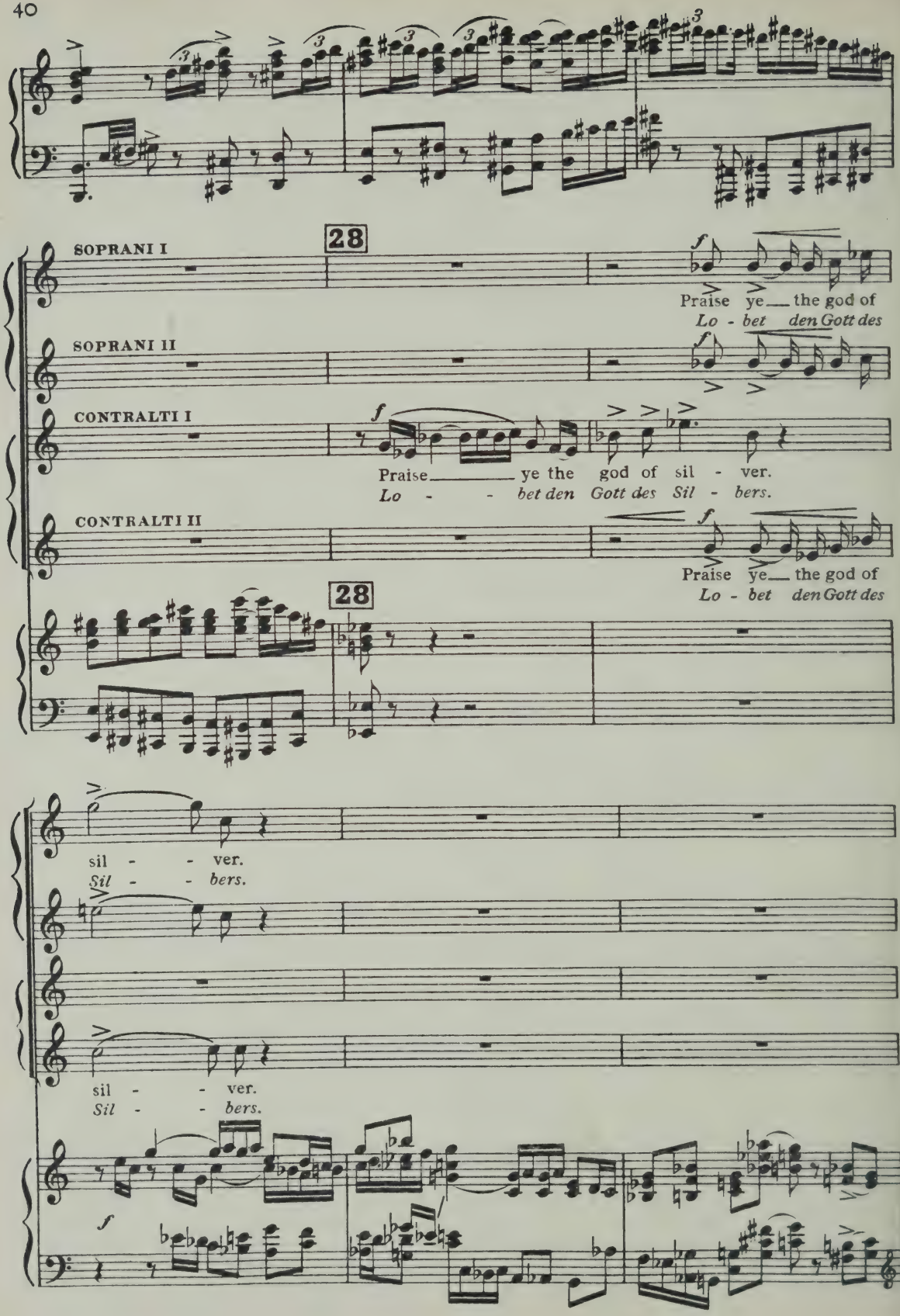

sic, all kinds of mu - sic.
sik, al - ler - lei Mu - sik.
sic, all kinds of mu - sic.
sik, al - ler - lei Mu - sik.
sic, all kinds of mu - sic.
sik, al - ler - lei Mu - sik.
sic.
sik.
ff
22
They drank wine a - gain.
Sie tran-ken wie-derum Wein.
They drank wine a - gain.
Sie tran-ken wie-derum Wein.
They drank wine a - gain.
Sie tran-ken wie-derum Wein.
They drank wine a - gain.
Sie tran-ken wie-derum Wein.
22

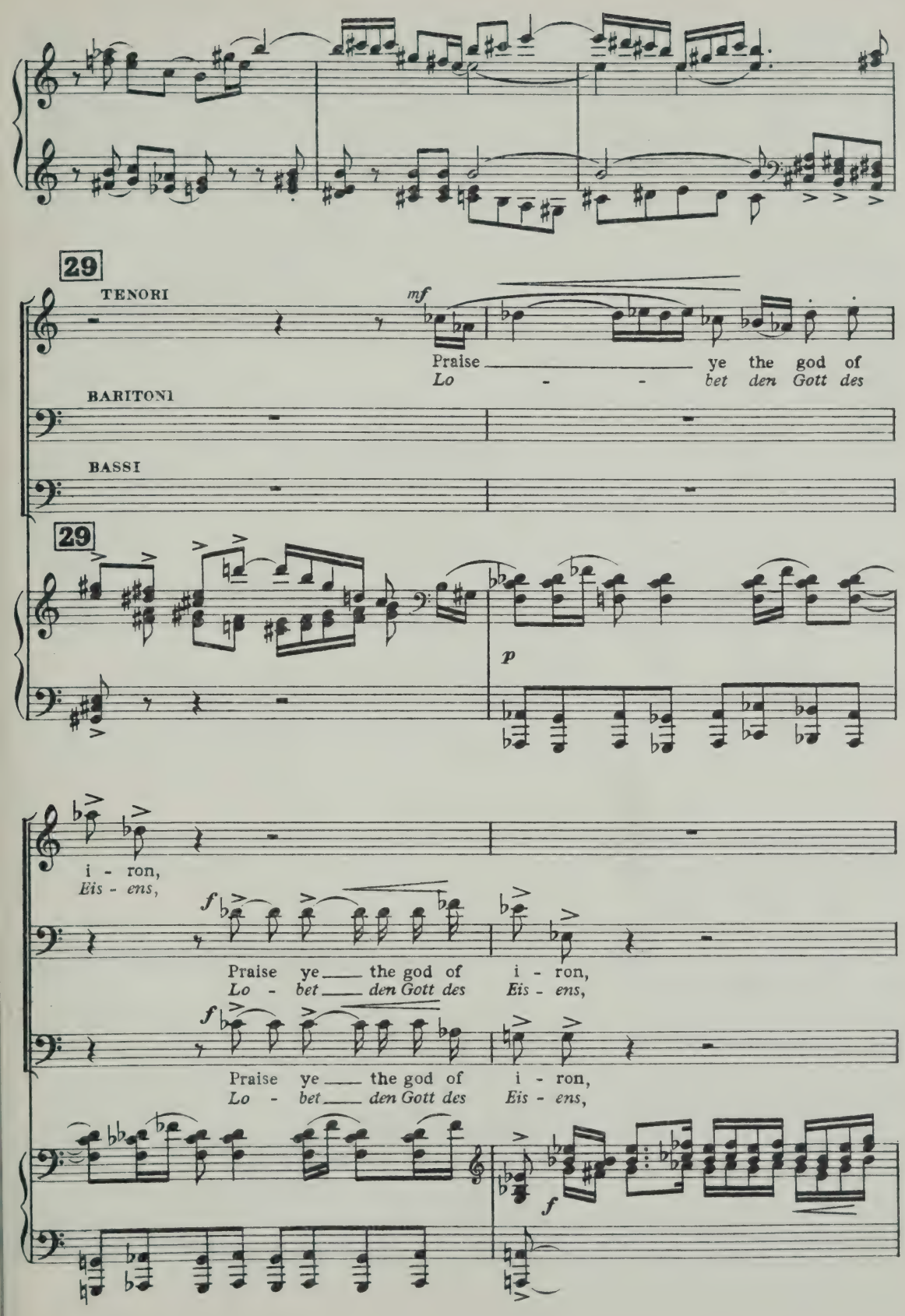

molto risoluto
Yea! drank from the sa-cred
Weh! aus hei-li - gen Ge-
Yea! drank from the sa-cred
Weh! aus hei-li - gen Ge-
Yea! drank from the sa-cred
Weh! aus hei-li - gen Ge-
Yea! drank from the sa-cred
Weh! aus hei-li - gen Ge-
molto risoluto
poco al - - 23 - larg - -
ves-sels
- fäs-sen
ves-sels
- fäs-sen
ves-sels
- fäs-sen
ves-sels
- fäs-sen
poco al - - - - larg - -
23

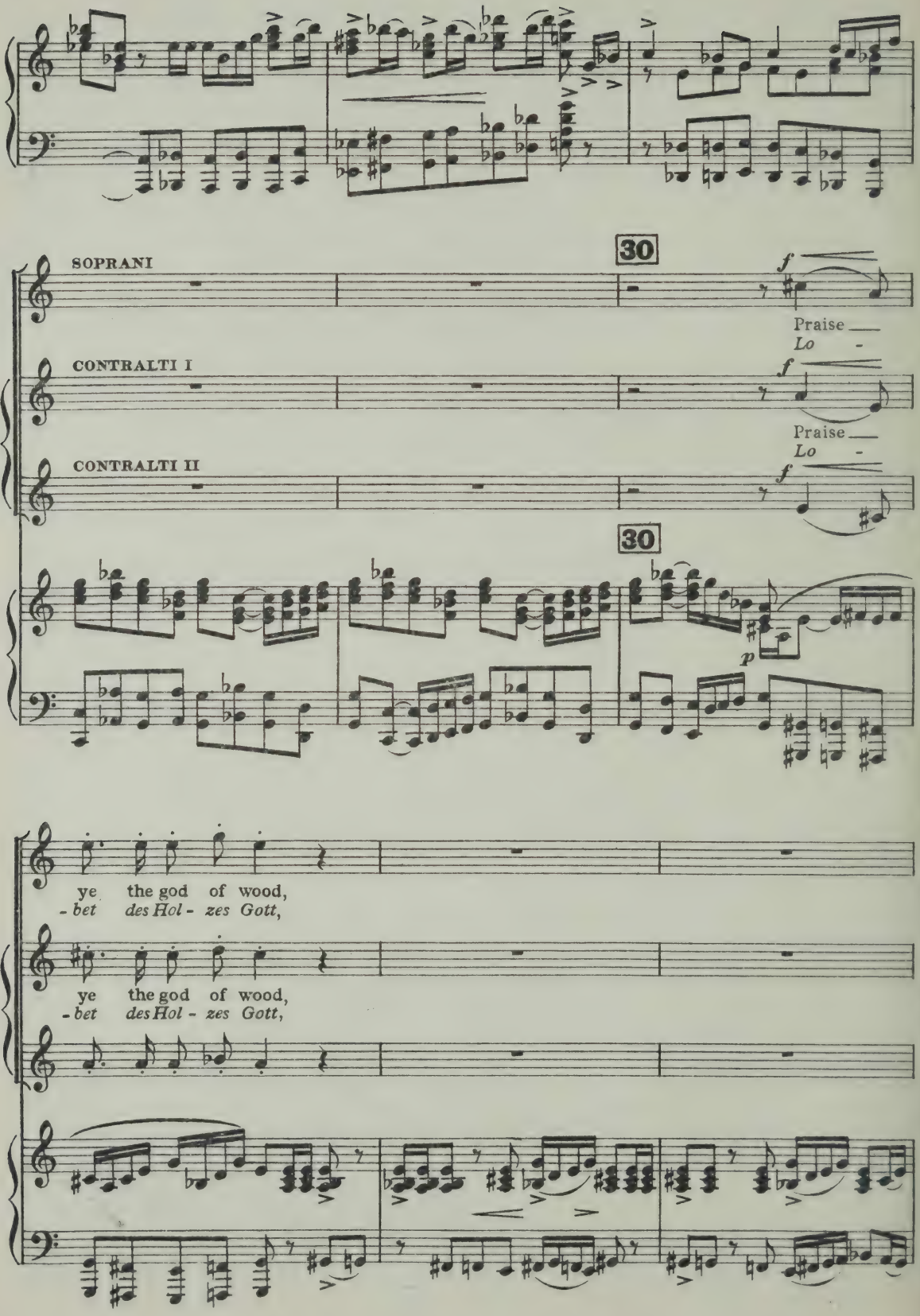

- - - - - an - - - - - do
24 mol - to - -
ff
And then spake the King.
Und dann sprach der König.
And then spake, then spake the King.
Und dann sprach, dann sprach der König.
And then spake, then spake the King.
Und dann sprach, dann sprach der König.
And then spake, then spake the King.
Und dann sprach, dann sprach der König.
24
- - - - an - - - - - do mol - ff - to - -
a tempo sub.
8
loco
a tempo sub.

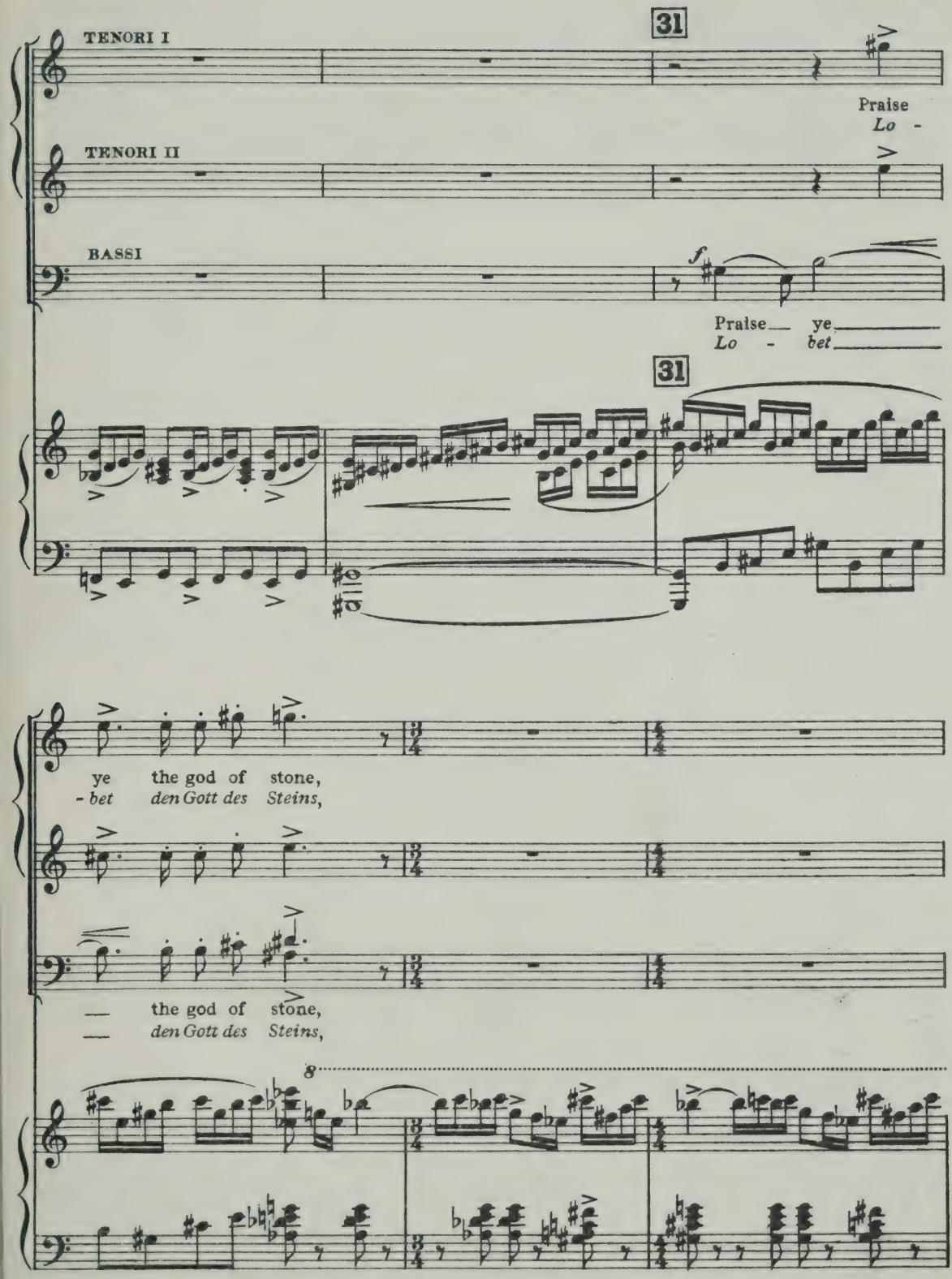

25
BARITONE SOLO
quasi ad lib.
ff risoluto
Praise ye, praise ye the god of gold,
Lo - bet, lo - - - bet den Gott des Goldes,
♩ = 66 (circa)
26
ff
praise ye, praise ye the god of gold.
lo - bet, lo - bet den Gott des Goldes.
ten.
poco allarg.
a tempo ♩ = 126 (circa)
26

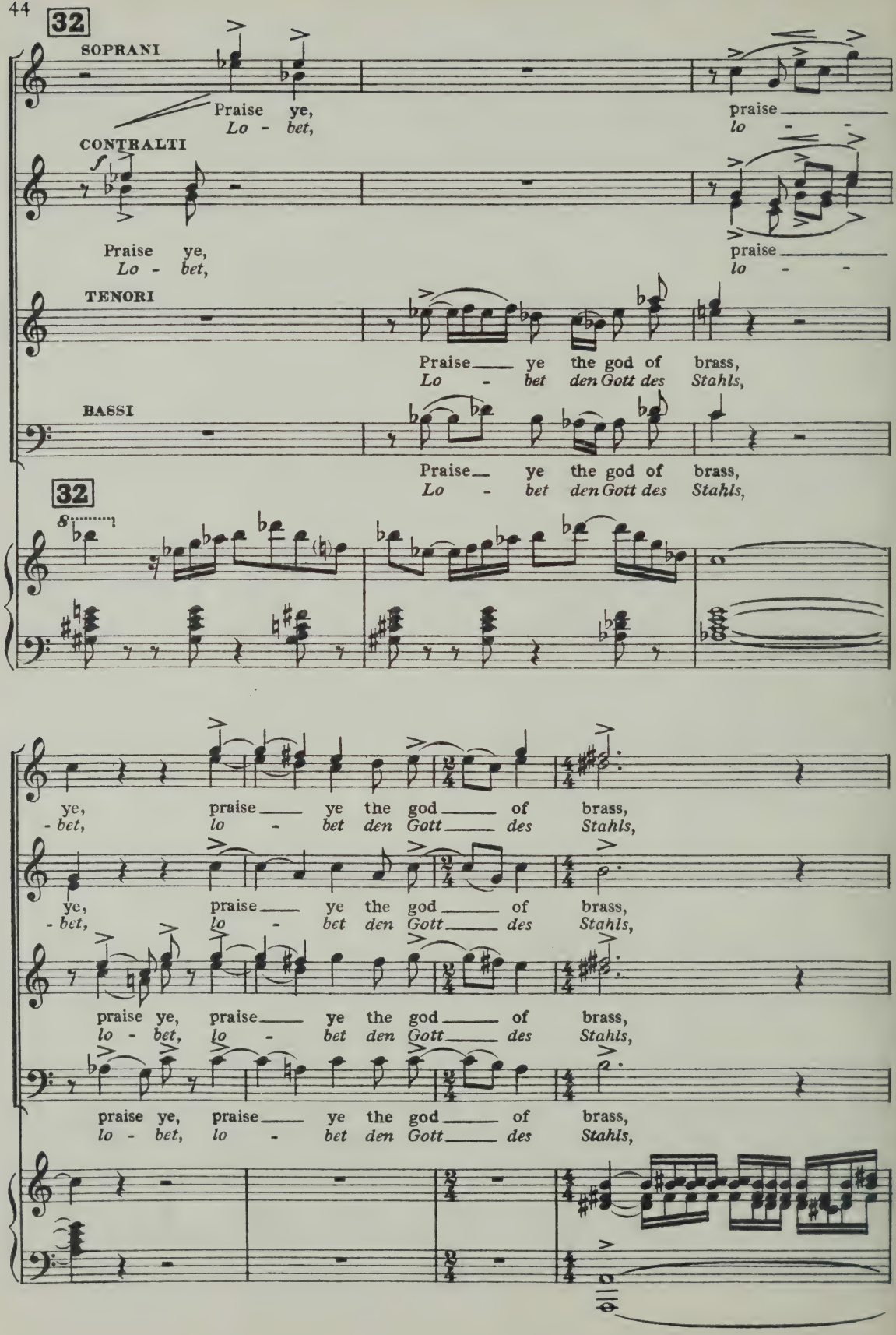

rit.
27
a tempo di marcia energica ♩ = 104

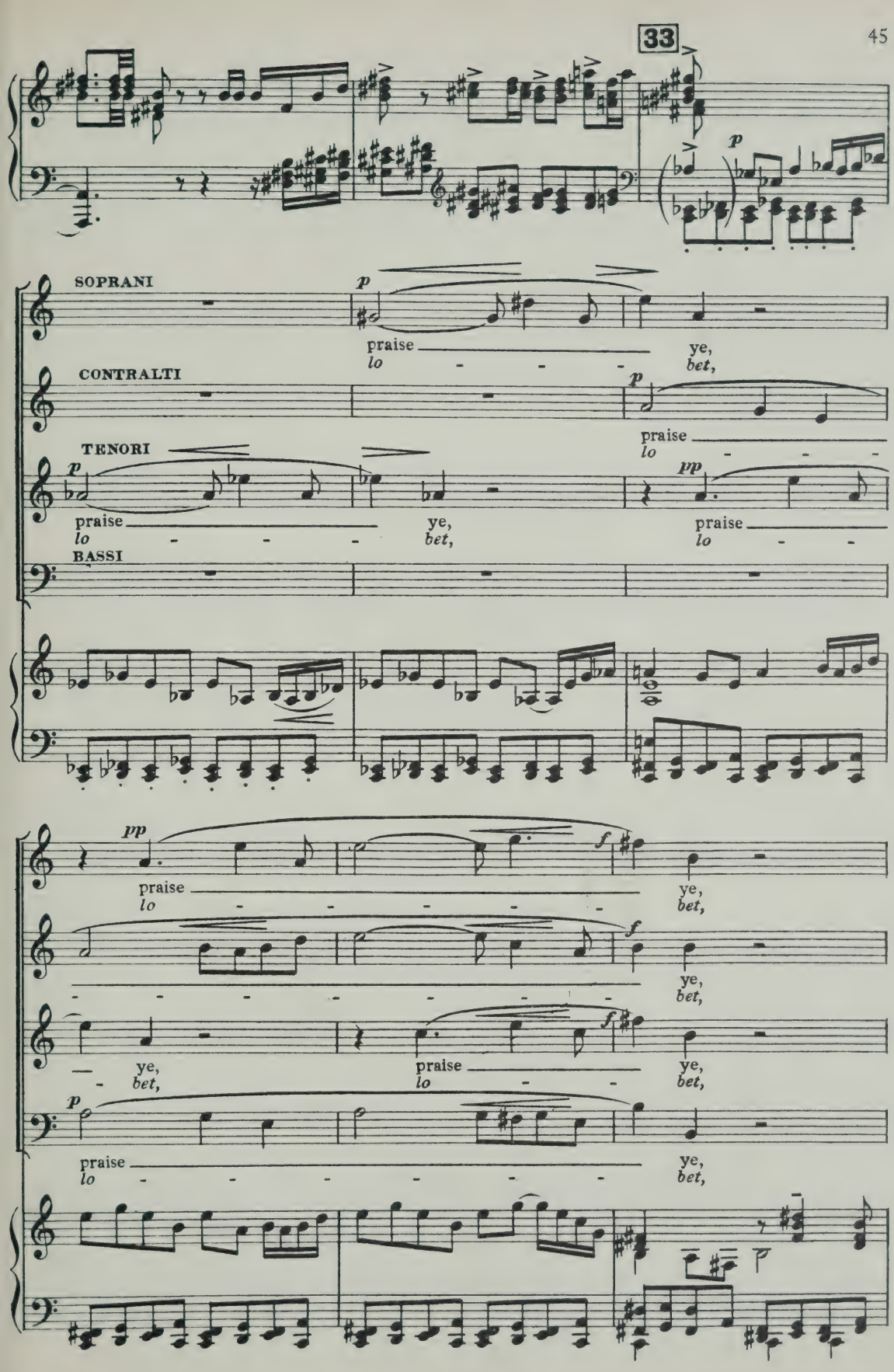

SOPRANI I
28
Praise ye the god of
Lo - bet den Gott des
SOPRANI II
CONTRALTI I
Praise ye the god of sil - ver.
Lo - bet den Gott des Sil - bers.
CONTRALTI II
Praise ye the god of
Lo - bet den Gott des
28
sil - ver.
Sil - bers.
sil - ver.
Sil - bers.

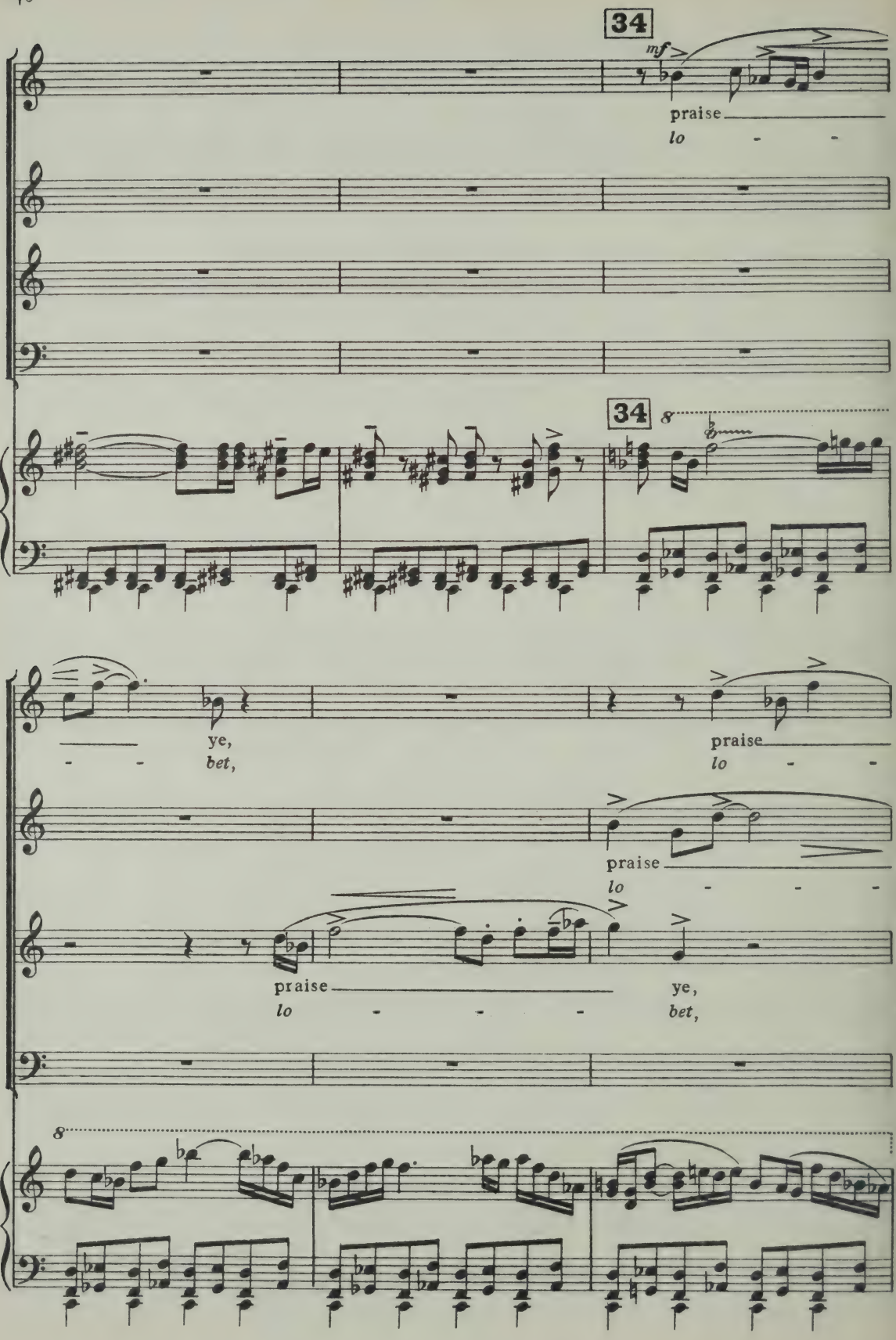

29
TENORI
mf
Praise ye the god of
Lo - bet den Gott des
BARITONI
BASSI
29
p
i - ron,
Eis - ens,
f
Praise ye the god of i - ron,
Lo - bet den Gott des Eis - ens,
f
Praise ye the god of i - ron,
Lo - bet den Gott des Eis - ens,
f

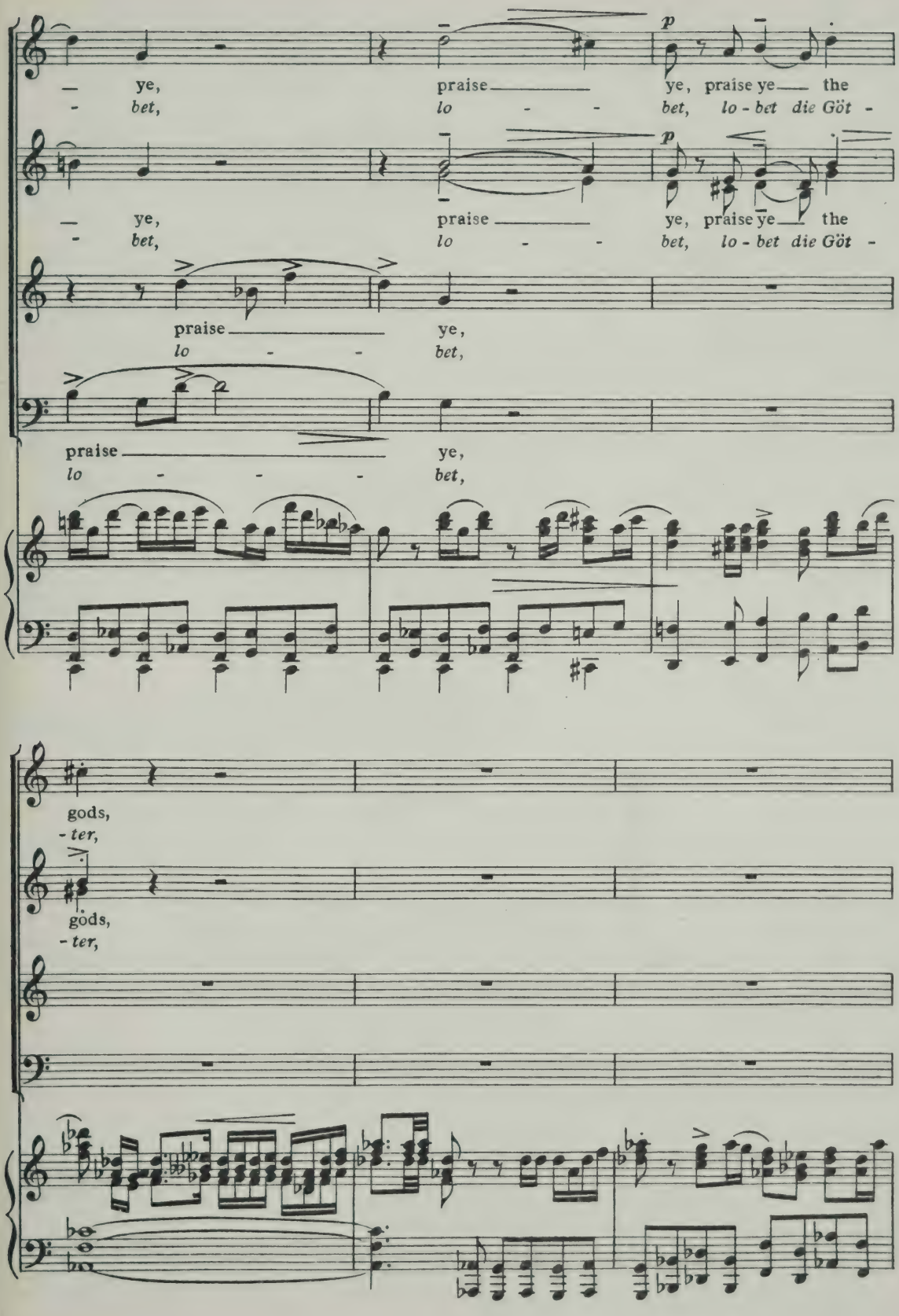

30
SOPRANI
CONTRALTI I
CONTRALTI II
Praise
Lo -
Praise
Lo -
30
ye the god of wood,
- bet des Hol - zes Gott,
ye the god of wood,
- bet des Hol - zes Gott,

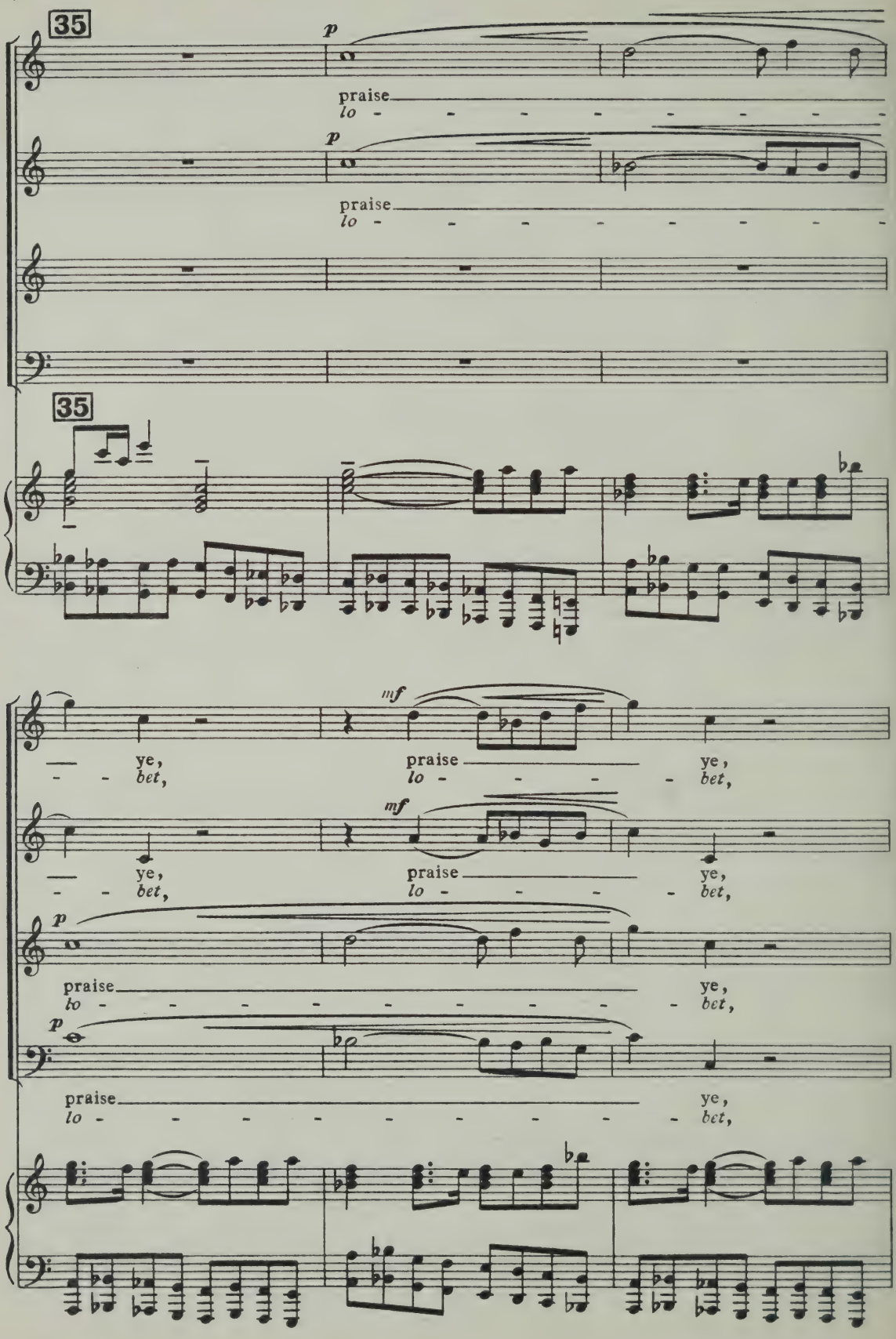

TENORI I
31
Praise
Lo -
TENORI II
BASSI
f
Praise ye
Lo - bet
31
ye the god of stone,
- bet den Gott des Steins,
the god of stone,
den Gott des Steins,
8

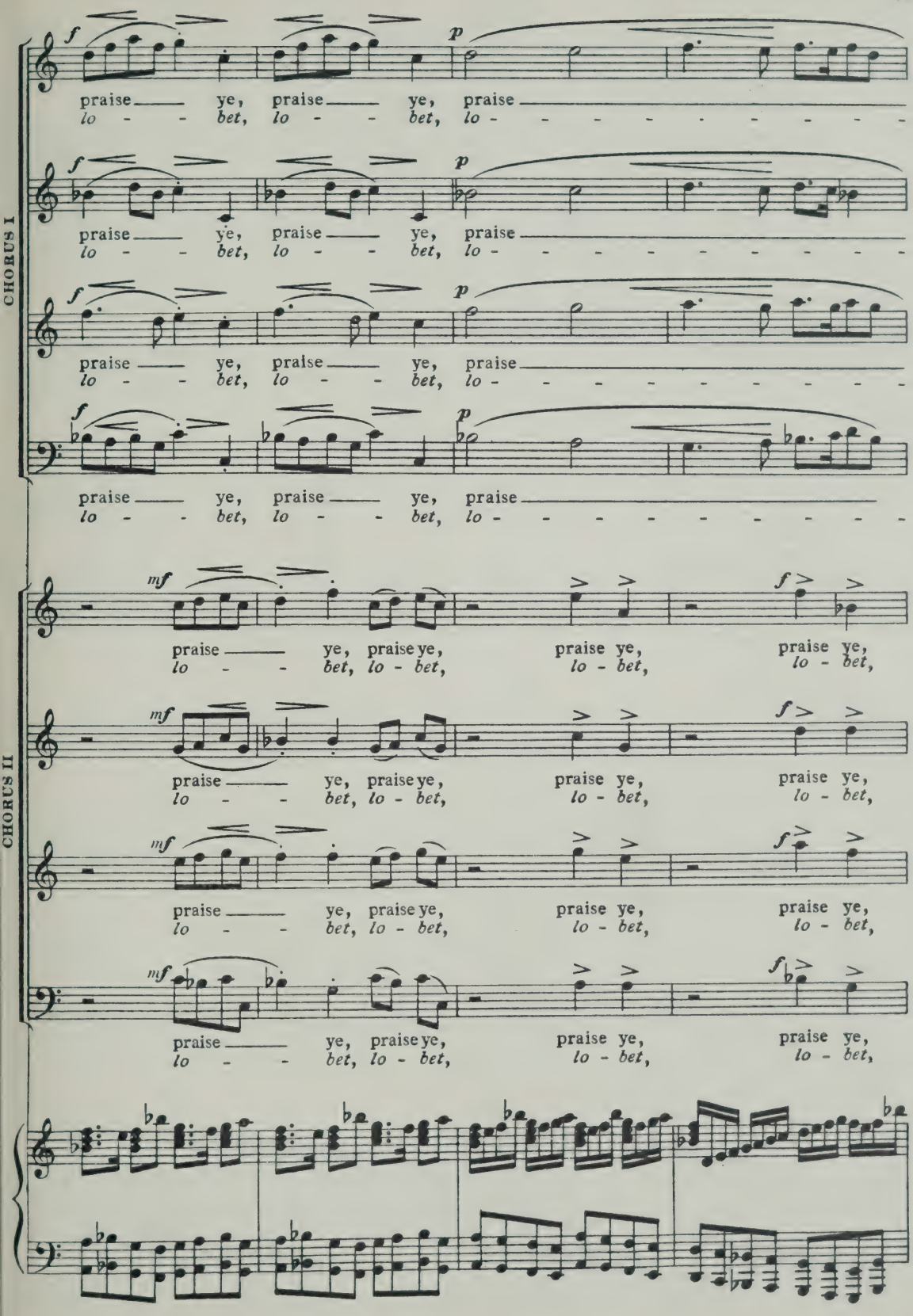

32
SOPRANI
Praise ye,
Lo - bet,
praise
lo - -
CONTRALTI
f
Praise ye,
Lo - bet,
praise
lo - -
TENORI
Praise ye the god of brass,
Lo - bet den Gott des Stahls,
BASSI
Praise ye the god of brass,
Lo - bet den Gott des Stahls,
32
ye, praise ye the god of brass,
- bet, lo - bet den Gott des Stahls,
ye, praise ye the god of brass,
- bet, lo - bet den Gott des Stahls,
praise ye, praise ye the god of brass,
lo - bet, lo - bet den Gott des Stahls,
praise ye, praise ye the god of brass,
lo - bet, lo - bet den Gott des Stahls,

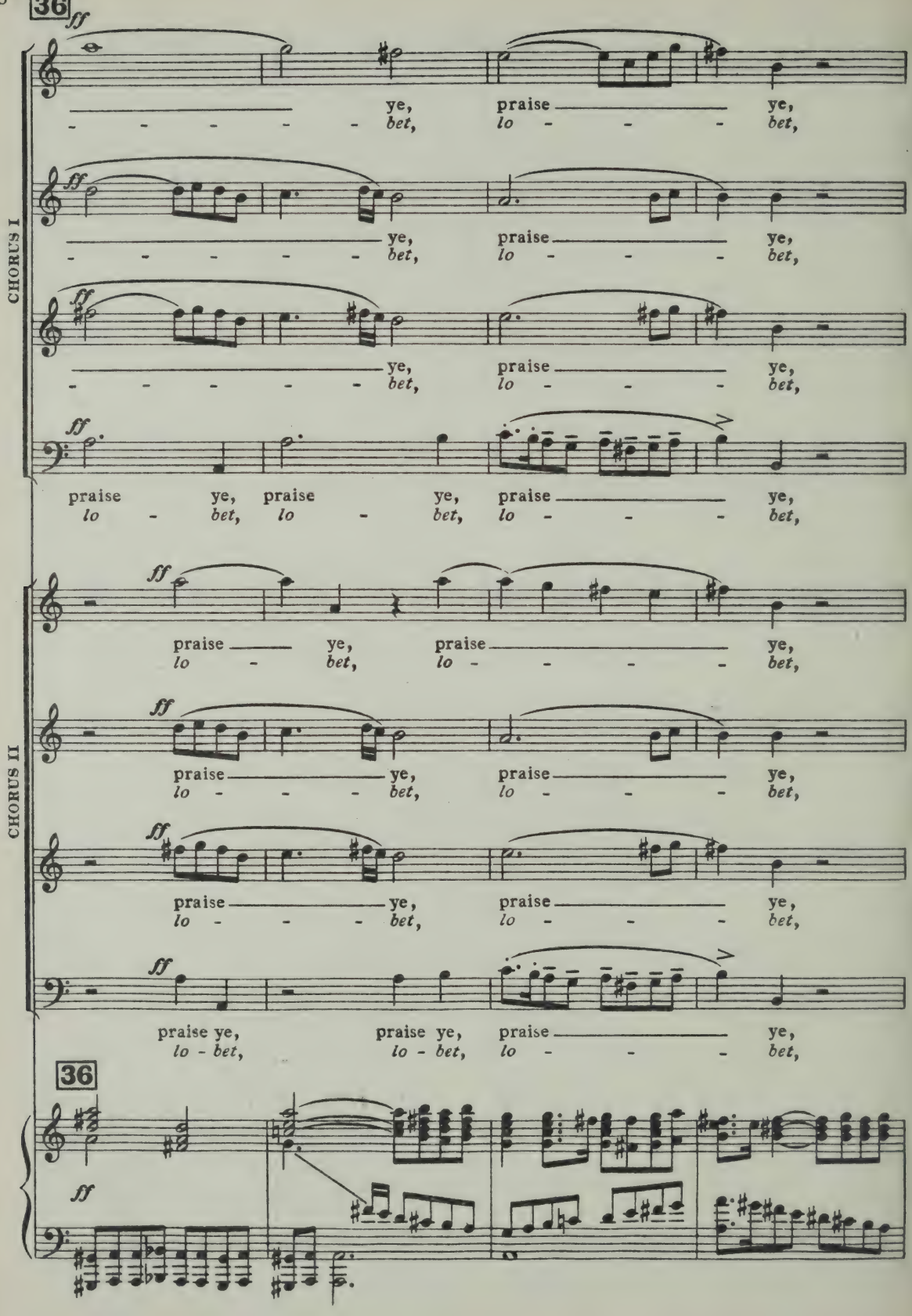

33
SOPRANI
CONTRALTI
TENORI
BASSI
p
praise lo
ye, bet,
pp
f

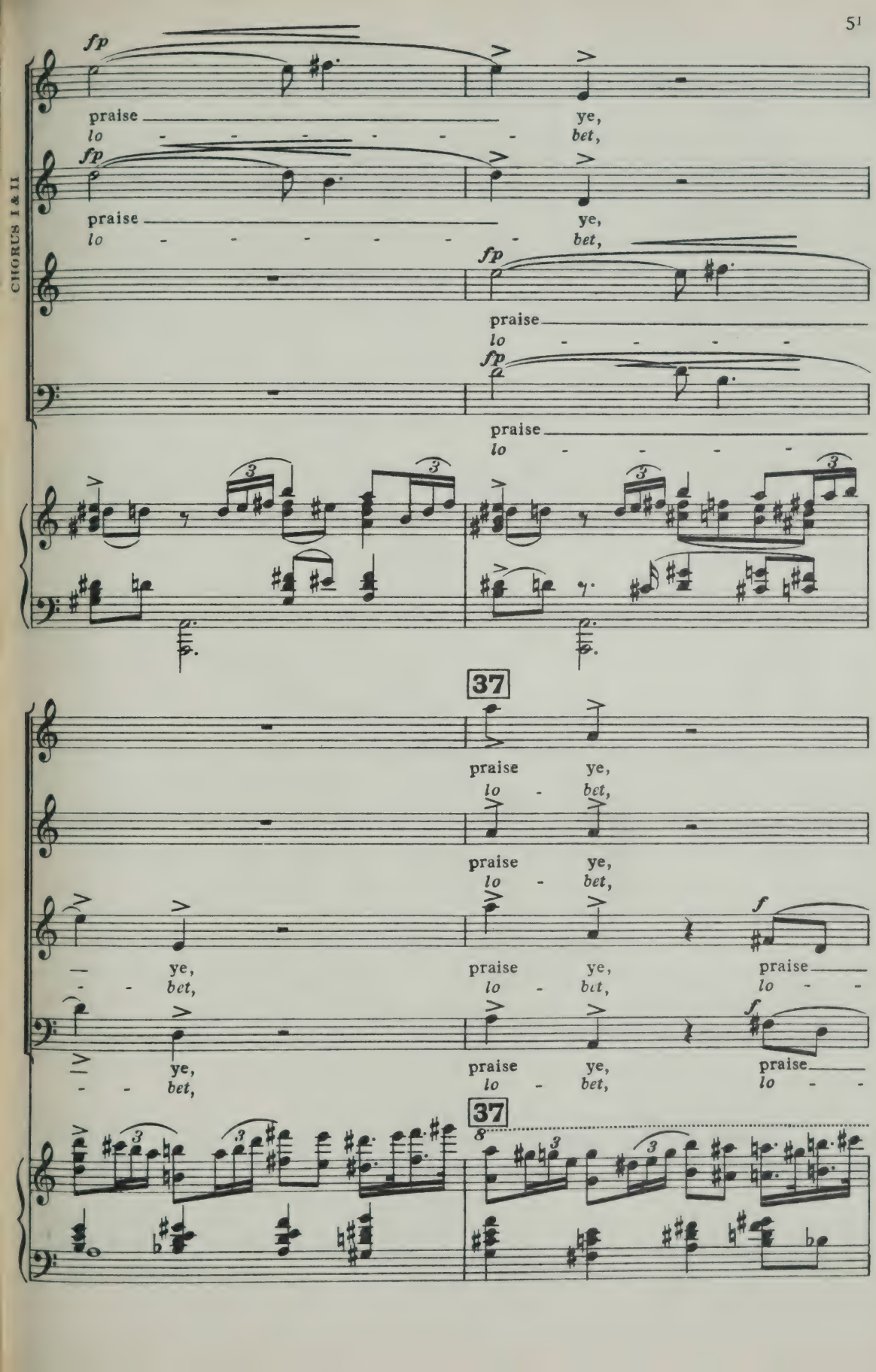

34
mf
praise
lo
34
8
ye,
bet,
praise
lo
praise
lo
praise
lo
ye,
bet,
8

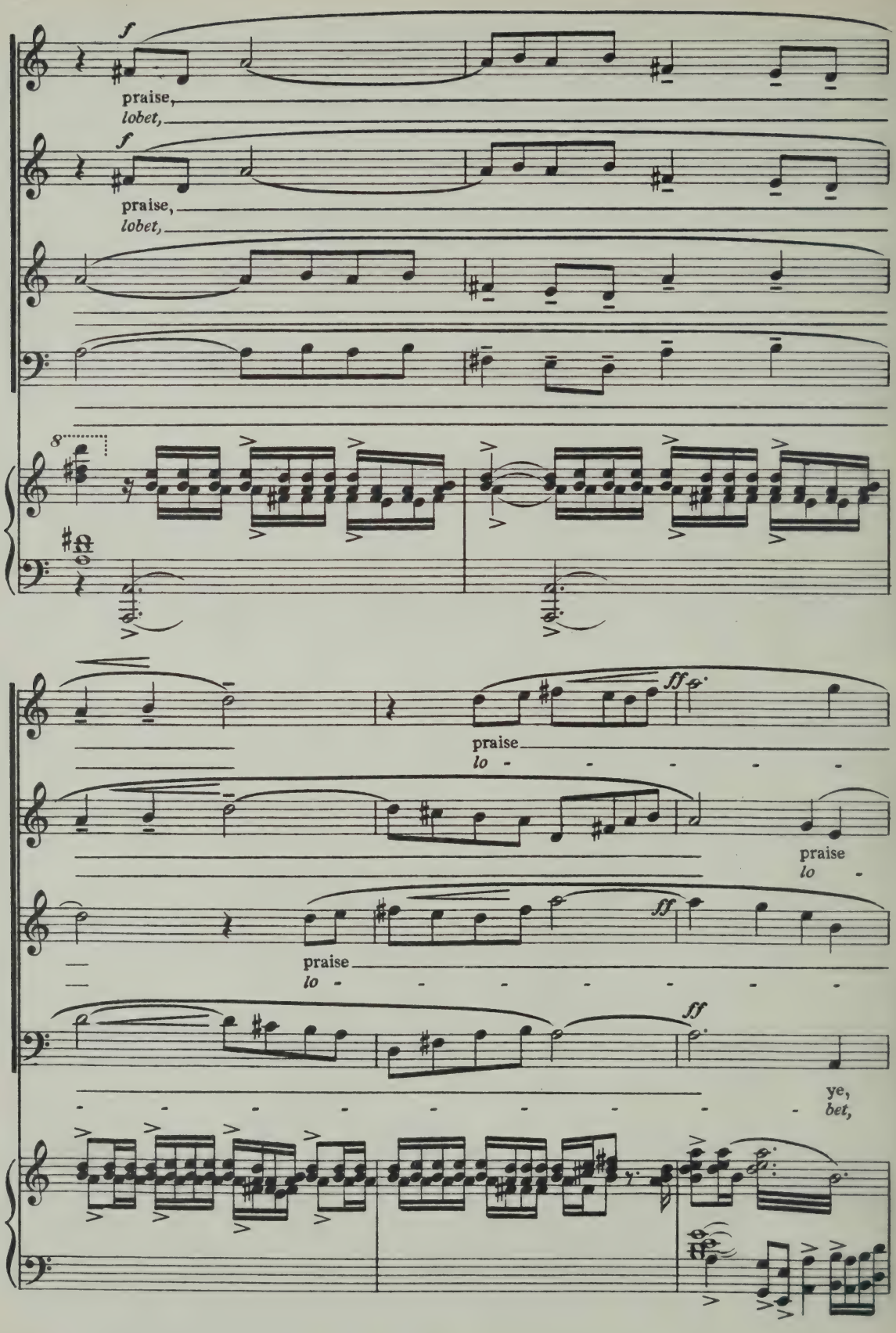

— ye, praise — ye, praise ye — the
- bet, lo - - bet, lo - bet die Göt -
— ye, praise — ye, praise ye — the
- bet, lo - - bet, lo - bet die Göt -
praise — ye,
lo - - bet,
praise — ye,
lo - - - bet,
gods,
- ter,
gods,
- ter,

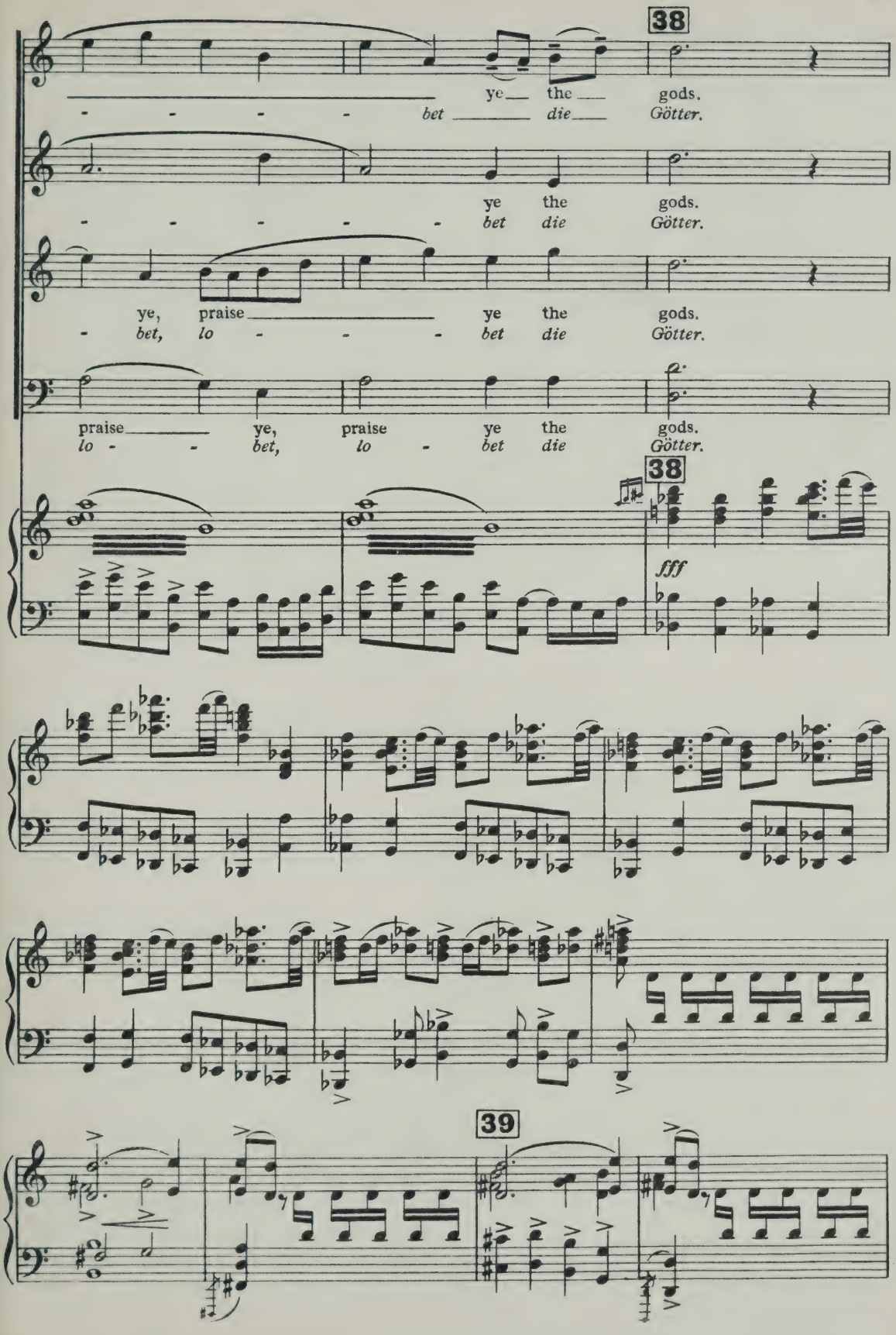

35
p
praise
lo
p
praise
lo
35
mf
ye,
bet,
praise
lo
ye,
bet,
mf
ye,
bet,
praise
lo
ye,
bet,
p
praise
lo
ye,
bet,
p
praise
lo
ye,
bet,

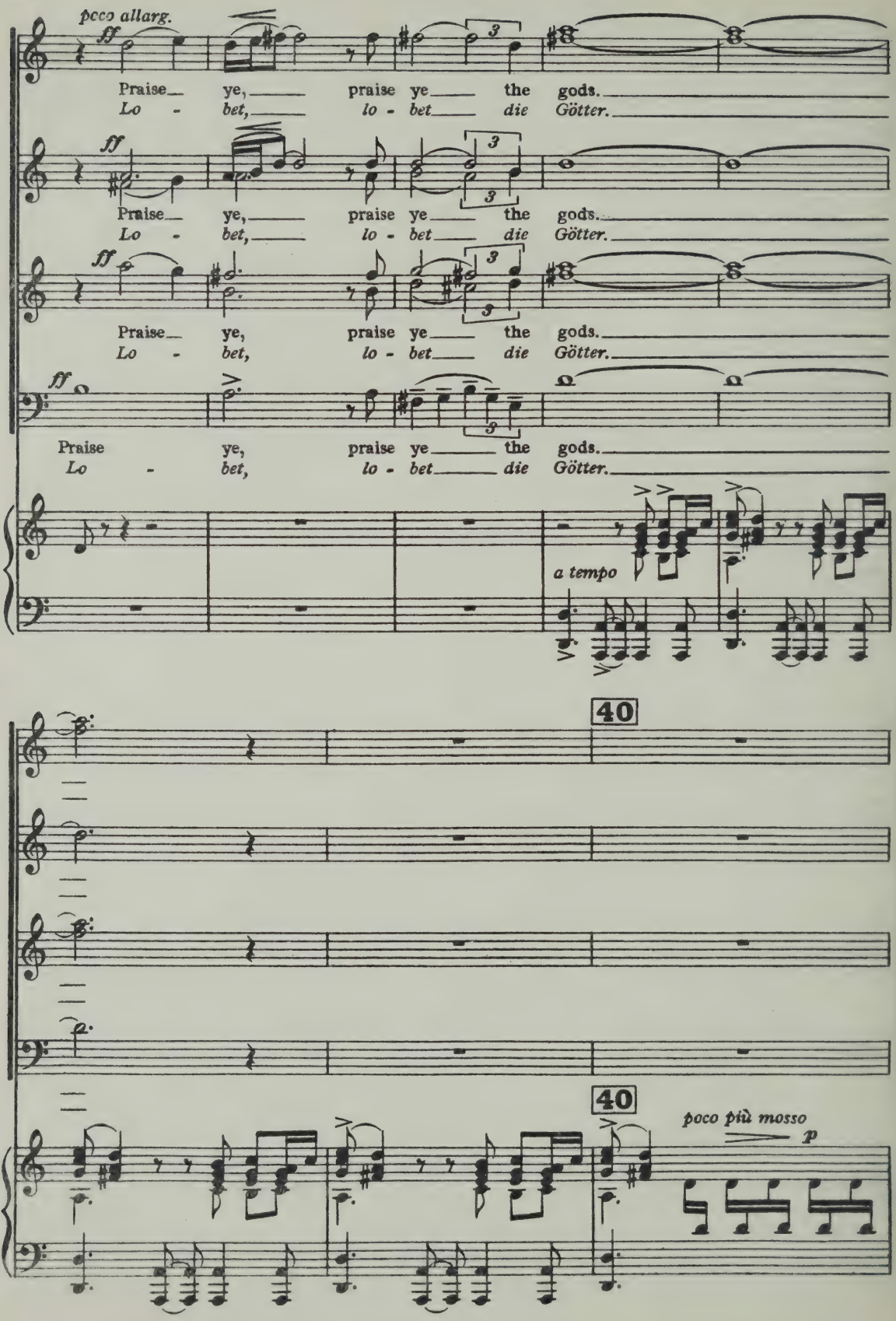

CHORUS I
CHORUS II
f
p
mf
praise ye, praise ye, praise
lo - bet, lo - bet, lo -
praise ye, praise ye, praise ye, praise ye,
lo - bet, lo - bet, lo - bet, lo - bet,

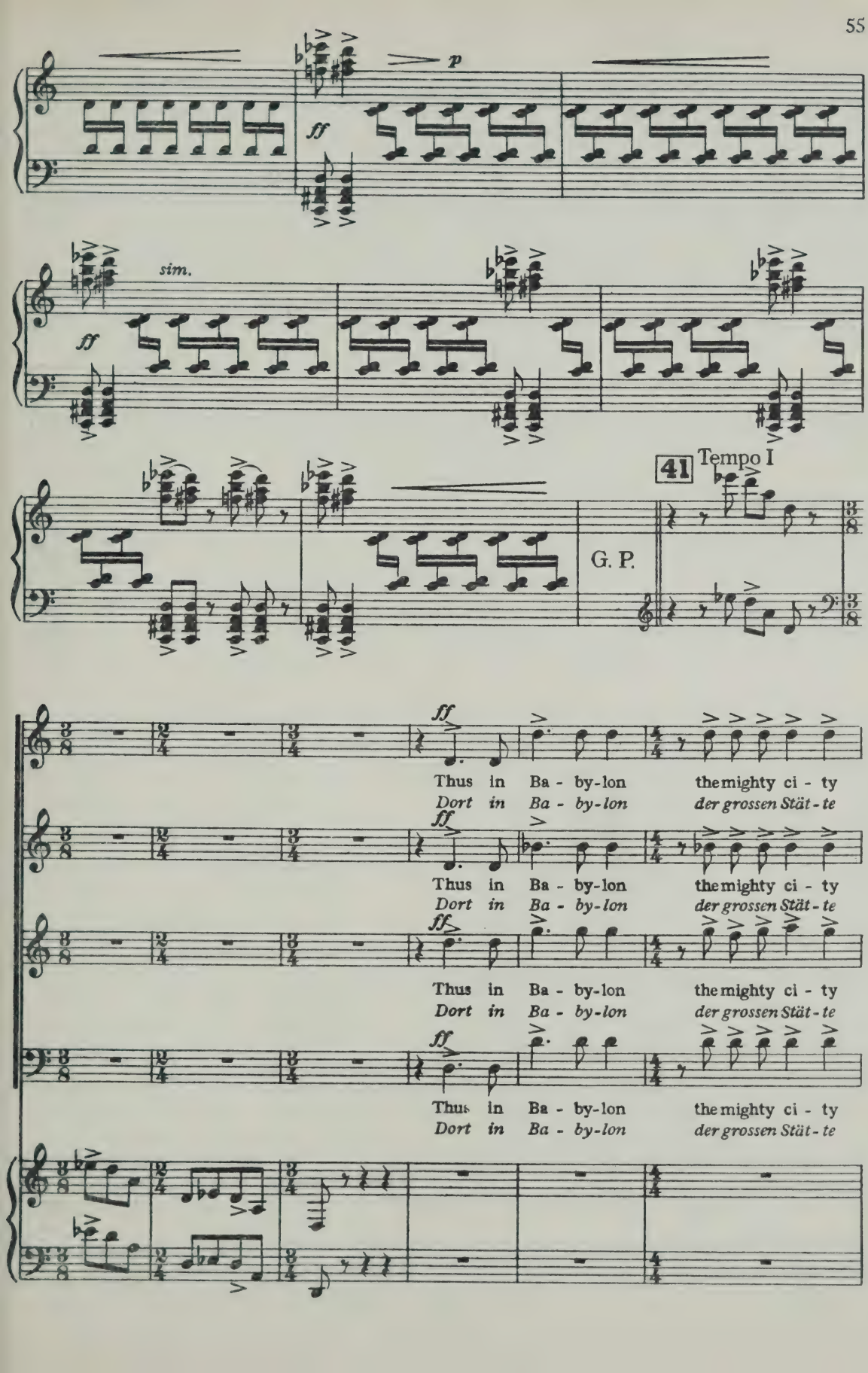

36
ff
CHORUS I
ye, praise ye,
bet, lo bet,
ye, praise ye,
bet, lo bet,
ye, praise ye,
bet, lo bet,
praise ye, praise ye, praise ye,
lo bet, lo bet, lo bet,
CHORUS II
praise ye, praise ye,
lo bet, lo bet,
praise ye, praise ye,
lo bet, lo bet,
praise ye, praise ye, praise ye,
lo bet, lo bet, lo bet,
36
ff

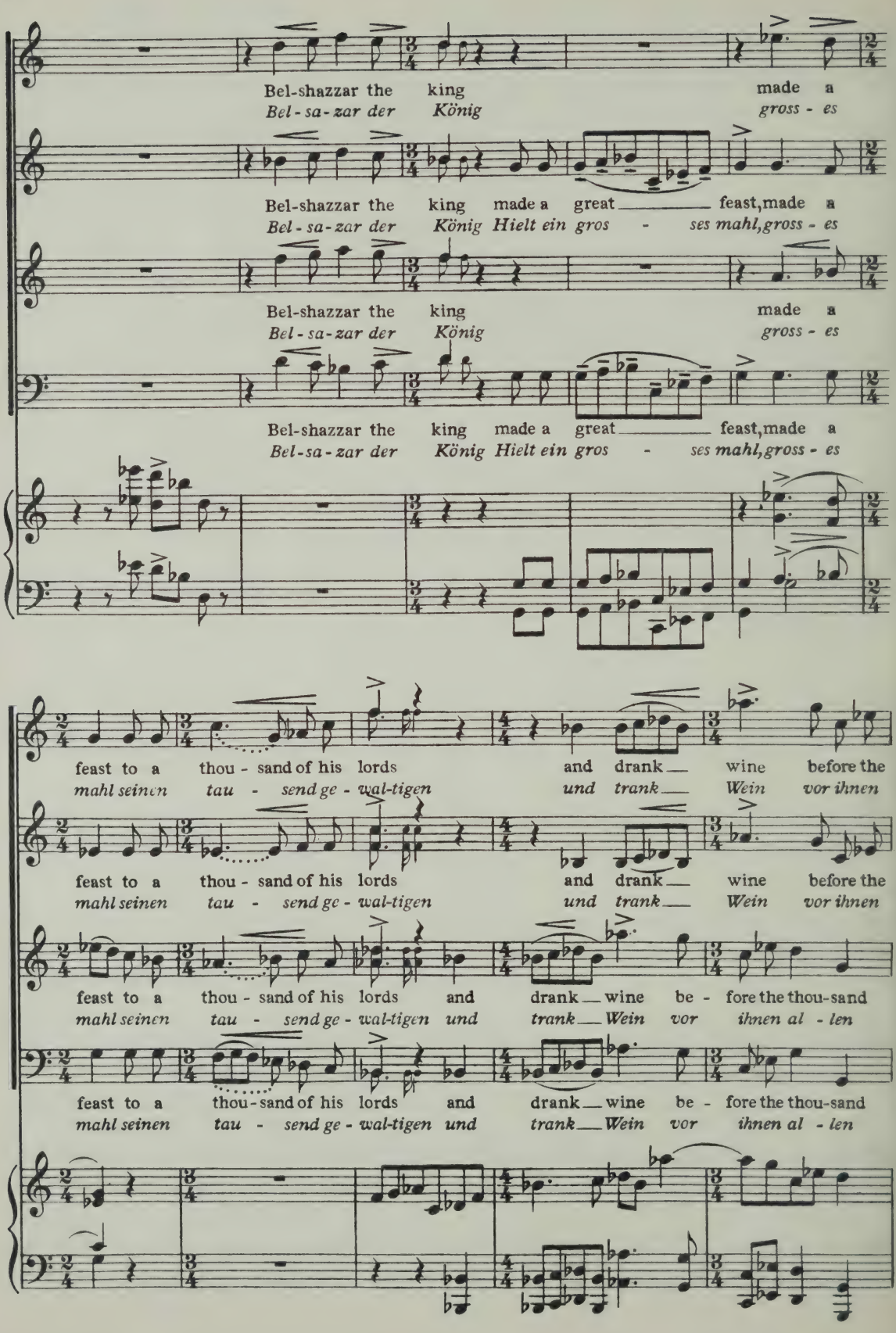

CHORUS I & II
fp
praise lo - - - - - - ye, bet,
fp
praise lo - - - - - - ye, bet,
fp
praise lo - - - - -
fp
praise lo - - - - -
37
praise lo - ye, bet,
praise lo - ye, bet,
ye, bet,
praise lo - ye, bet,
f
praise lo - -
ye, bet,
praise lo - ye, bet,
f
praise lo - -
37
8

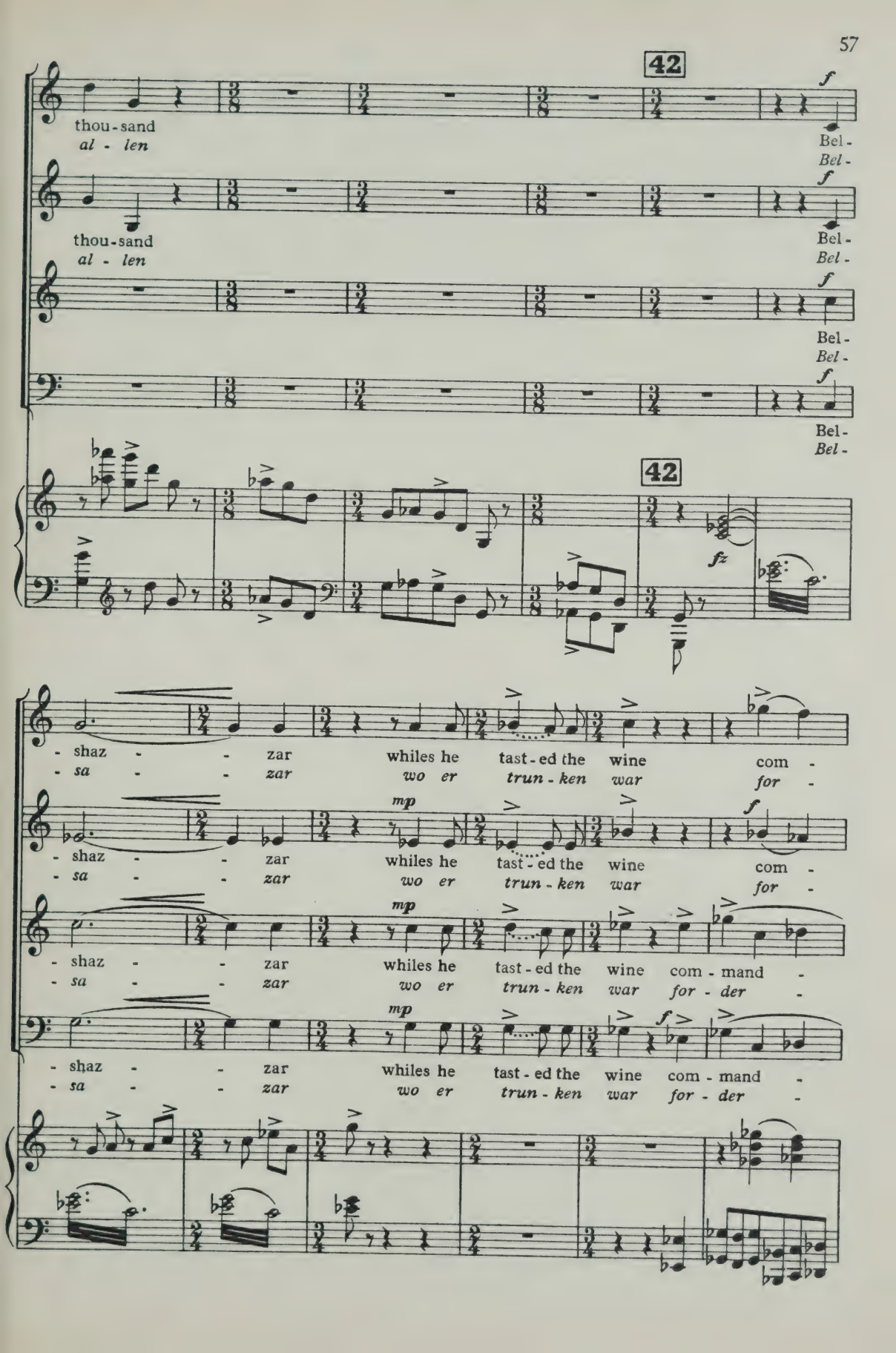

f
praise,
lobet,
f
praise,
lobet,
8
ff
praise
lo
praise
lo
ff
praise
lo
ff
ye,
bet,

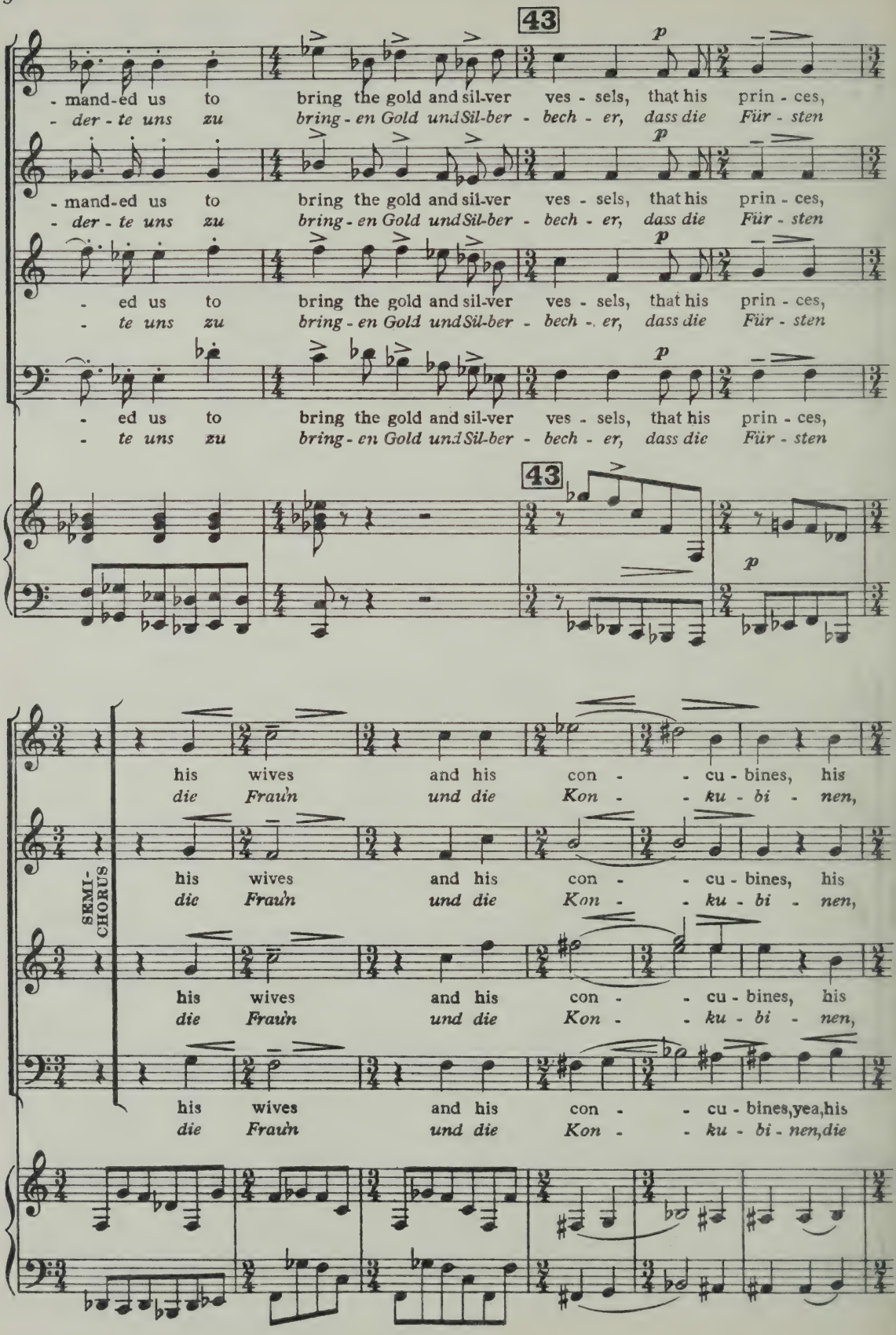

38
ye the gods.
bet die Götter.
ye the gods.
bet die Götter.
ye, praise ye the gods.
bet, lo bet die Götter.
praise ye, praise ye the gods.
lo bet, lo bet die Götter.
38
fff
39

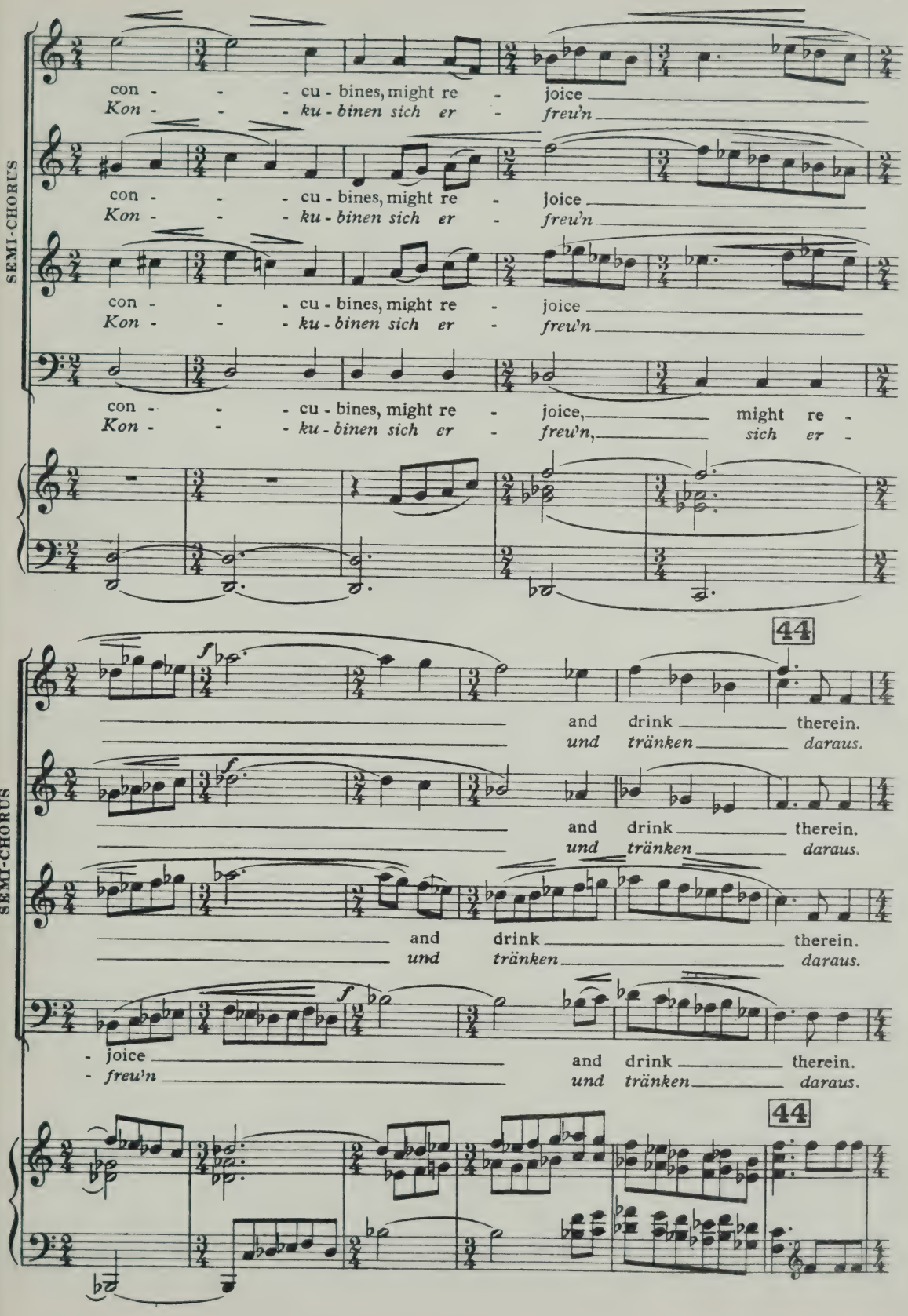

poco allarg.
ff
Praise ye, praise ye the gods.
Lo - bet, lo - bet die Götter.
a tempo
40
poco più mosso
p

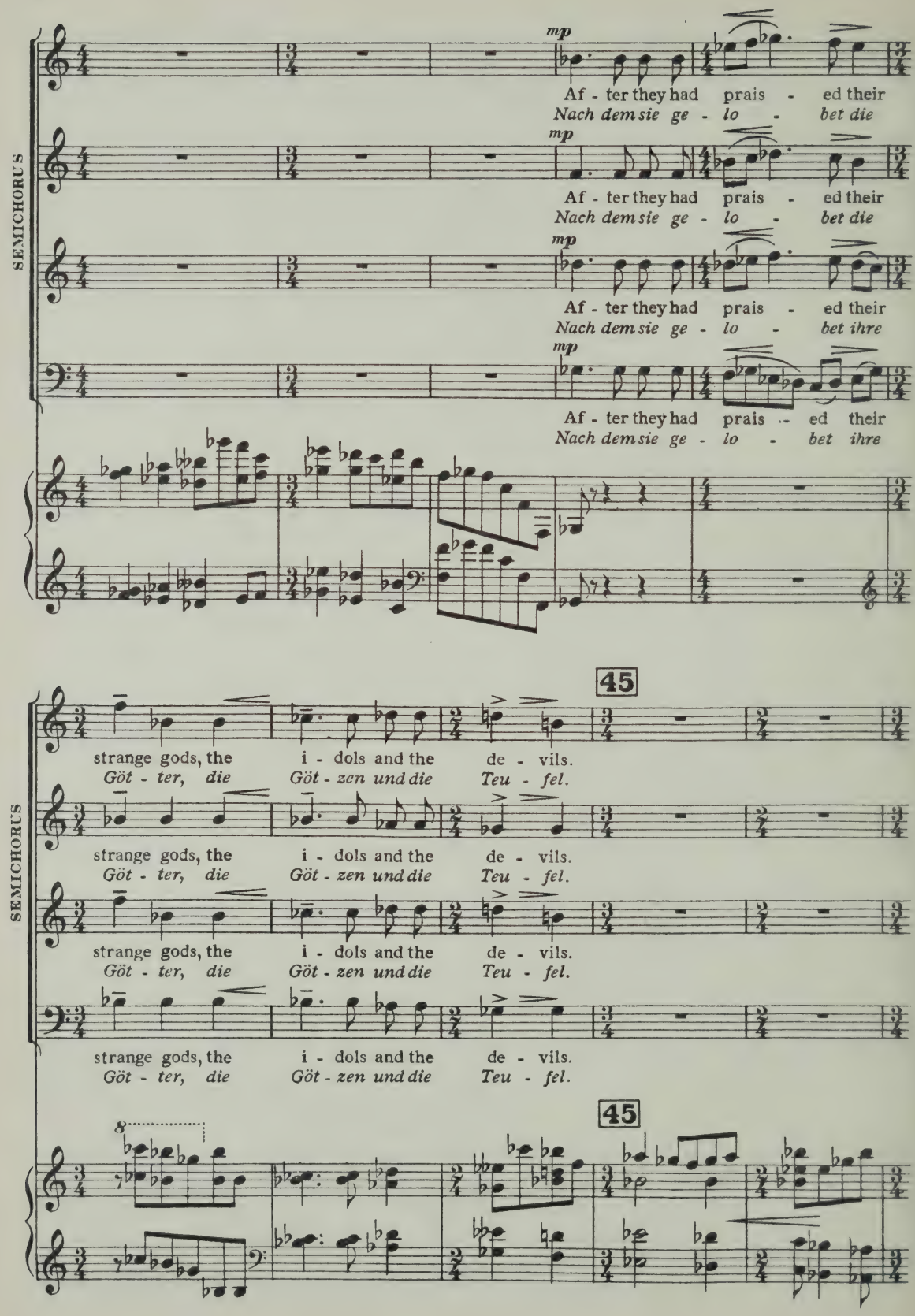

p
ff
sim.
ff
41
Tempo I
G. P.
ff
Thus in Ba - by-lon the mighty ci - ty
Dort in Ba - by-lon der grossen Stät - te
ff
Thus in Ba - by-lon the mighty ci - ty
Dort in Ba - by-lon der grossen Stät - te
ff
Thus in Ba - by-lon the mighty ci - ty
Dort in Ba - by-lon der grossen Stät - te
ff
Thus in Ba - by-lon the mighty ci - ty
Dort in Ba - by-lon der grossen Stät - te

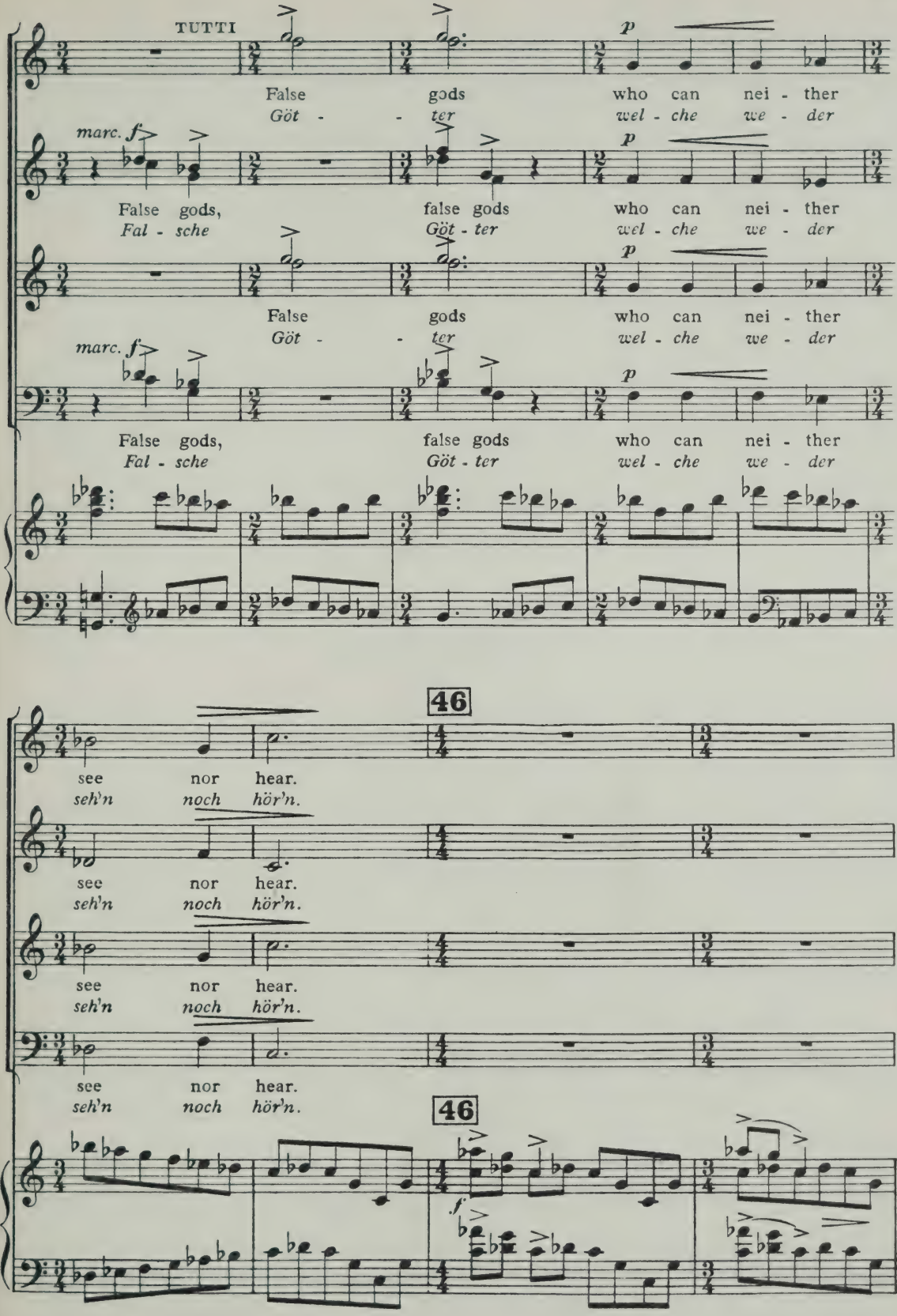

Bel-shazzar the king made a
Bel - sa - zar der König gross - es
Bel-shazzar the king made a great feast, made a
Bel - sa - zar der König Hielt ein gros - ses mahl, gross - es
Bel-shazzar the king made a
Bel - sa - zar der König gross - es
Bel-shazzar the king made a great feast, made a
Bel - sa - zar der König Hielt ein gros - ses mahl, gross - es
feast to a thou - sand of his lords and drank wine before the
mahl seinen tau - send ge - wal-tigen und trank Wein vor ihnen
feast to a thou - sand of his lords and drank wine before the
mahl seinen tau - send ge - wal-tigen und trank Wein vor ihnen
feast to a thou - sand of his lords and drank wine be - fore the thou-sand
mahl seinen tau - send ge - wal-tigen und trank Wein vor ihnen al - len
feast to a thou-sand of his lords and drank wine be - fore the thou-sand
mahl seinen tau - send ge - wal-tigen und trank Wein vor ihnen al - len

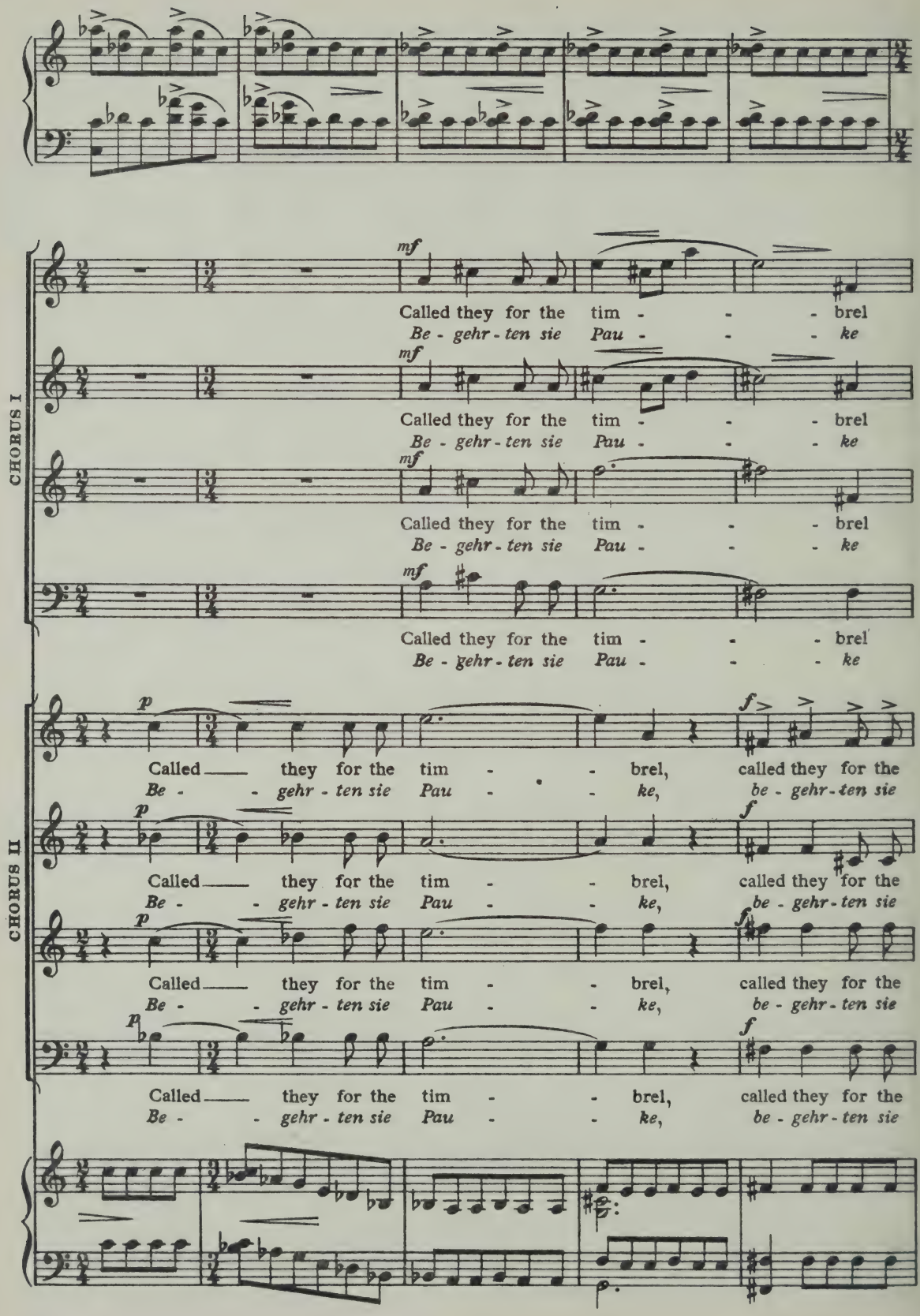

42
thou-sand
al - len
Bel-
Bel-
thou-sand
al - len
Bel-
Bel-
Bel-
Bel-
Bel-
Bel-
42
- shaz - - zar whiles he tast-ed the wine com -
- sa - - zar wo er trun-ken war for -
- shaz - - zar whiles he tast-ed the wine com -
- sa - - zar wo er trun-ken war for -
- shaz - - zar whiles he tast-ed the wine com-mand -
- sa - - zar wo er trun-ken war for-der -
- shaz - - zar whiles he tast-ed the wine com-mand -
- sa - - zar wo er trun-ken war for-der -

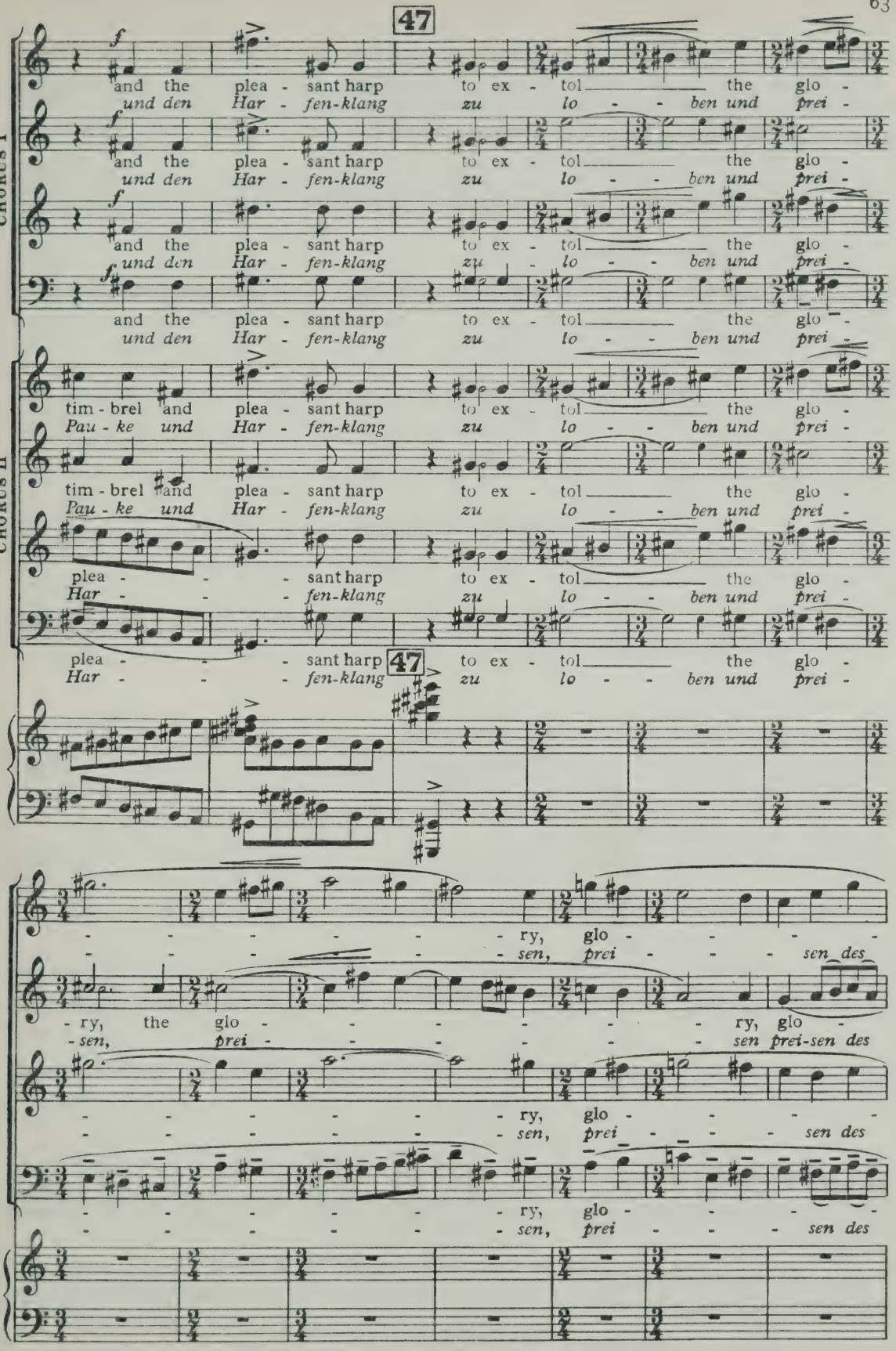

43
p
- mand-ed us to bring the gold and sil-ver ves - sels, that his prin - ces,
- der - te uns zu bring - en Gold und Sil-ber - bech - er, dass die Für - sten
- mand-ed us to bring the gold and sil-ver ves - sels, that his prin - ces,
- der - te uns zu bring - en Gold und Sil-ber - bech - er, dass die Für - sten
- ed us to bring the gold and sil-ver ves - sels, that his prin - ces,
- te uns zu bring - en Gold und Sil-ber - bech - er, dass die Für - sten
- ed us to bring the gold and sil-ver ves - sels, that his prin - ces,
- te uns zu bring - en Gold und Sil-ber - bech - er, dass die Für - sten
43
p
SEMI-CHORUS
his wives and his con - - cu - bines, his
die Frau'n und die Kon - - ku - bi - nen,
his wives and his con - - cu - bines, his
die Frau'n und die Kon - - ku - bi - nen,
his wives and his con - - cu - bines, his
die Frau'n und die Kon - - ku - bi - nen,
his wives and his con - - cu - bines, yea, his
die Frau'n und die Kon - - ku - bi - nen, die

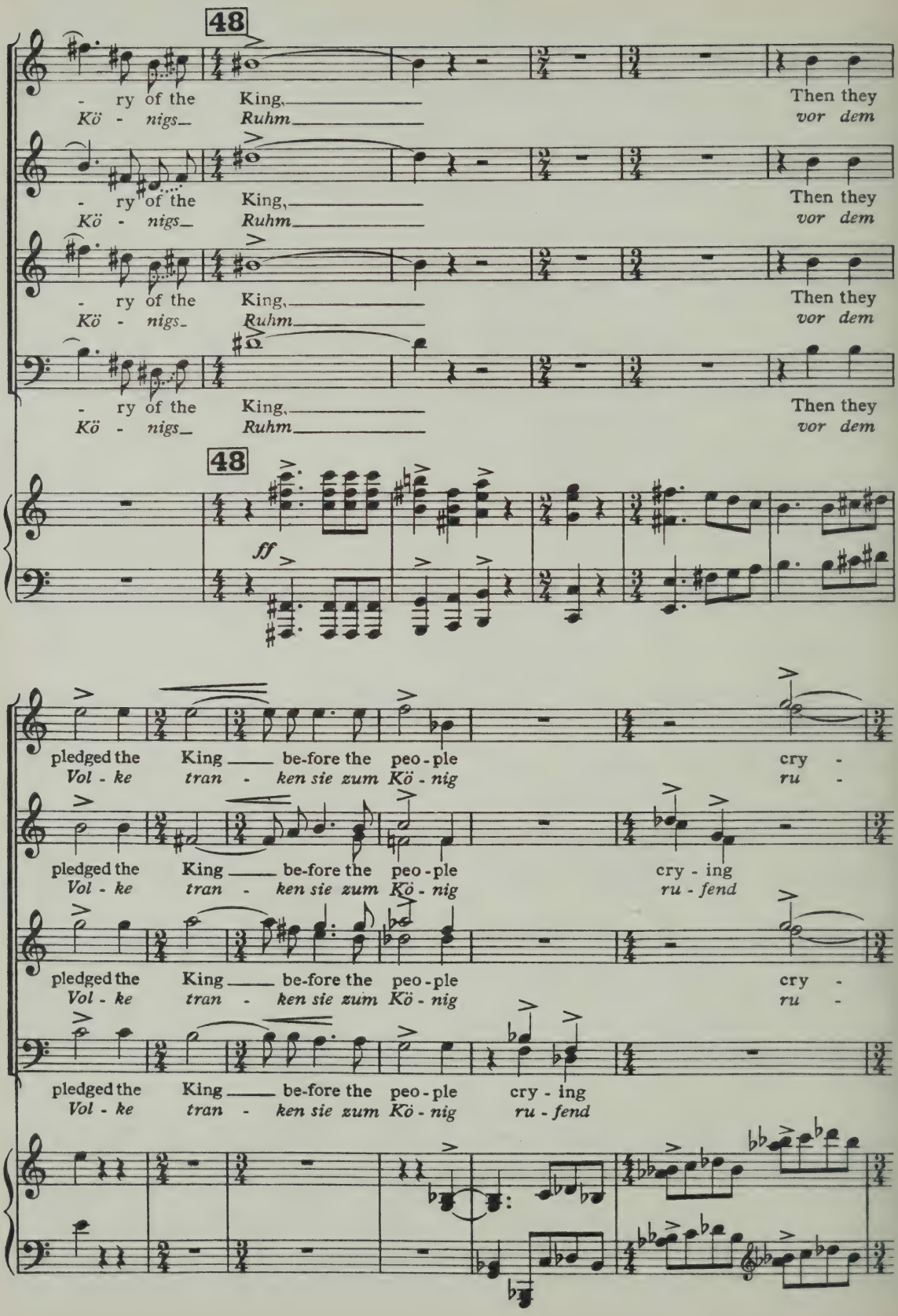

SEMI-CHORUS
con - - - cu - bines, might re - joice
Kon - - - ku - binen sich er - freu'n
con - - - cu - bines, might re - joice
Kon - - - ku - binen sich er - freu'n
con - - - cu - bines, might re - joice
Kon - - - ku - binen sich er - freu'n
con - - - cu - bines, might re - joice, might re -
Kon - - - ku - binen sich er - freu'n, sich er -
44
SEMI-CHORUS
and drink therein.
und tränken daraus.
and drink therein.
und tränken daraus.
and drink therein.
und tränken daraus.
- joice and drink therein.
- freu'n und tränken daraus.
44

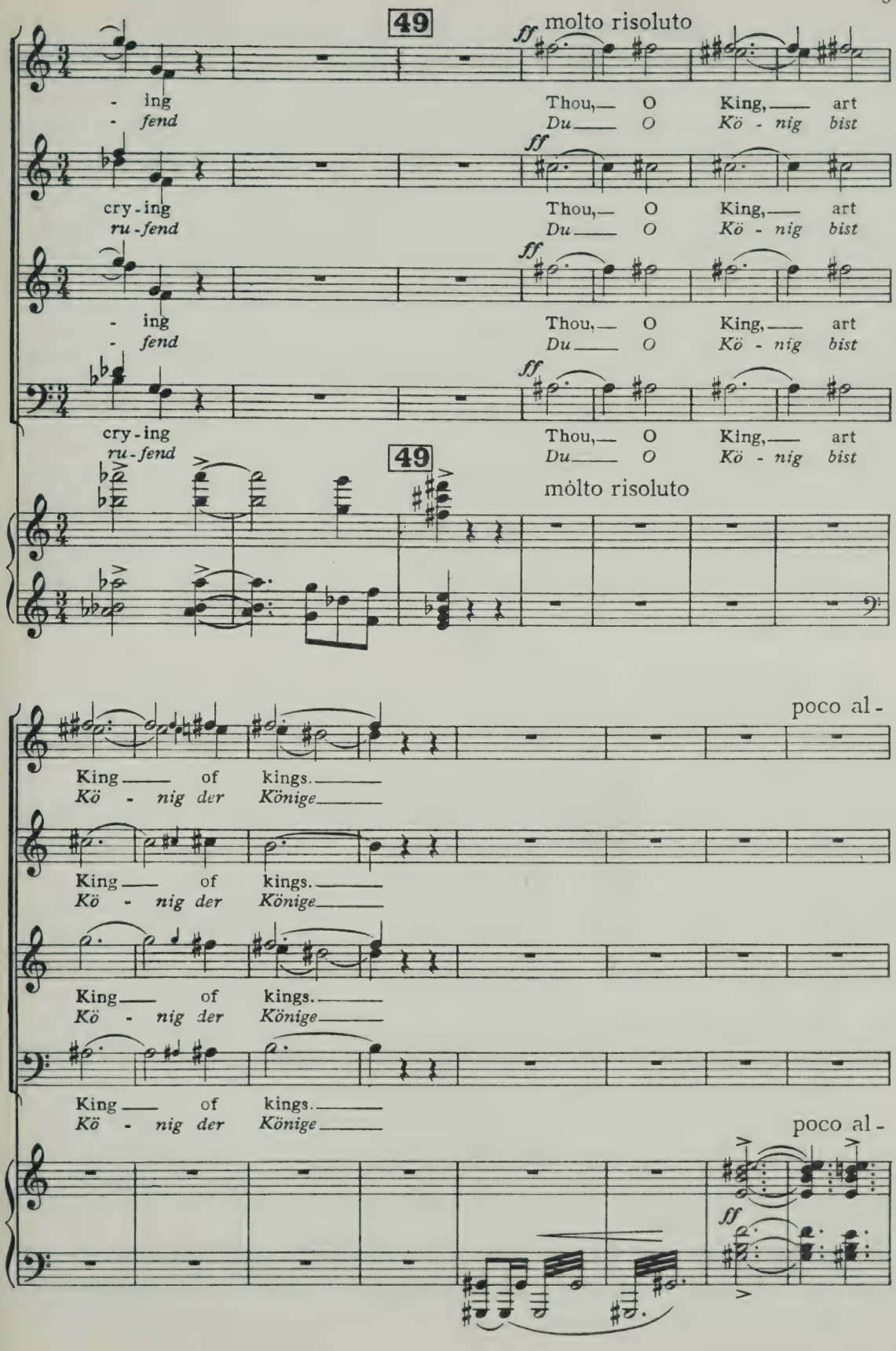

SEMICHORUS
mp
Af - ter they had prais - ed their
Nach dem sie ge - lo - bet die
mp
Af - ter they had prais - ed their
Nach dem sie ge - lo - bet die
mp
Af - ter they had prais - ed their
Nach dem sie ge - lo - bet ihre
mp
Af - ter they had prais - ed their
Nach dem sie ge - lo - bet ihre
45
SEMICHORUS
strange gods, the i - dols and the de - vils.
Göt - ter, die Göt - zen und die Teu - fel.
strange gods, the i - dols and the de - vils.
Göt - ter, die Göt - zen und die Teu - fel.
strange gods, the i - dols and the de - vils.
Göt - ter, die Göt - zen und die Teu - fel.
strange gods, the i - dols and the de - vils.
Göt - ter, die Göt - zen und die Teu - fel.
45
8

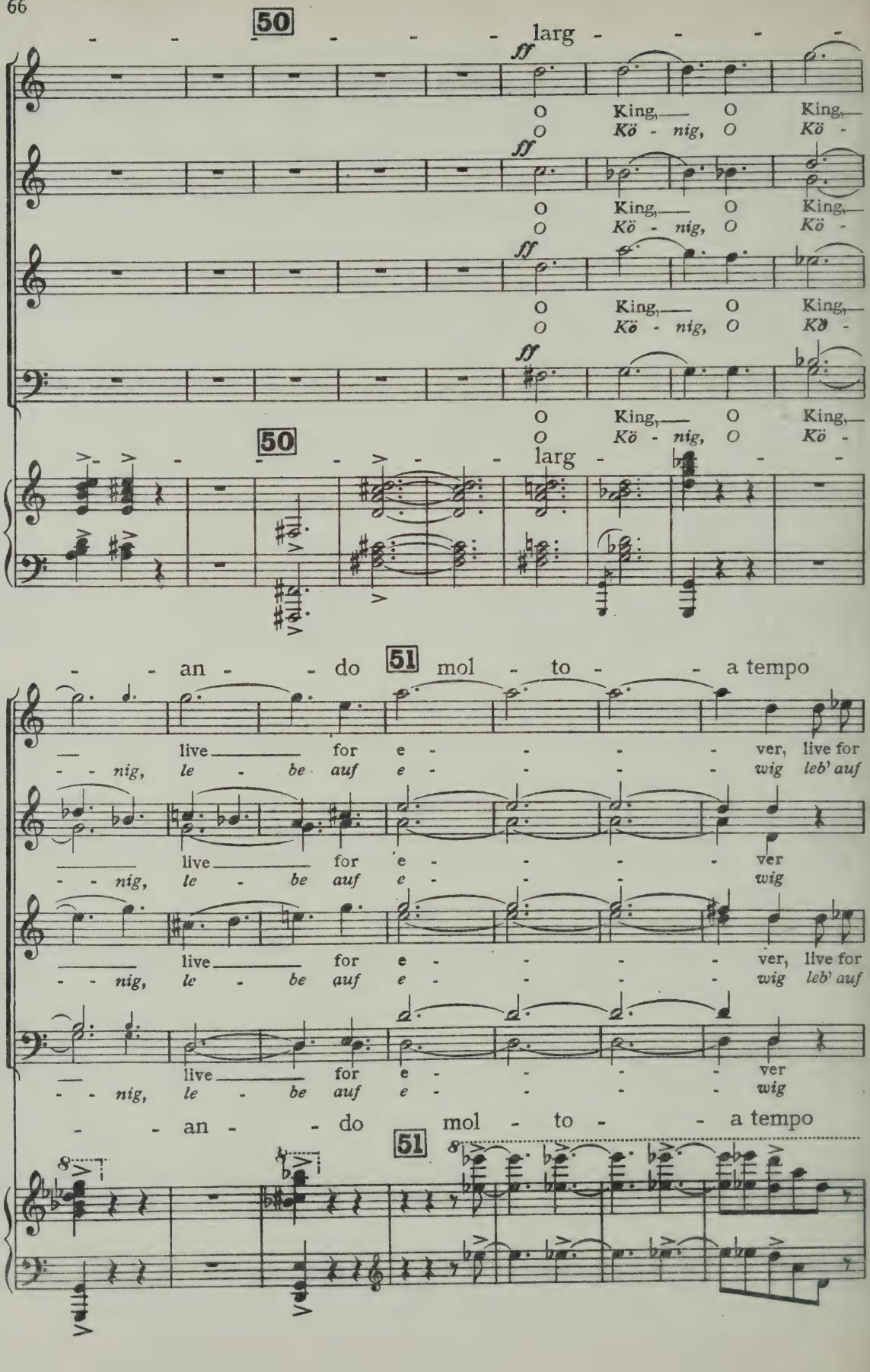

TUTTI
False gods who can nei - ther
Göt - - ter wel - che we - der
marc. f
False gods, false gods who can nei - ther
Fal - sche Göt - ter wel - che we - der
p
46
see nor hear.
seh'n noch hör'n.
f

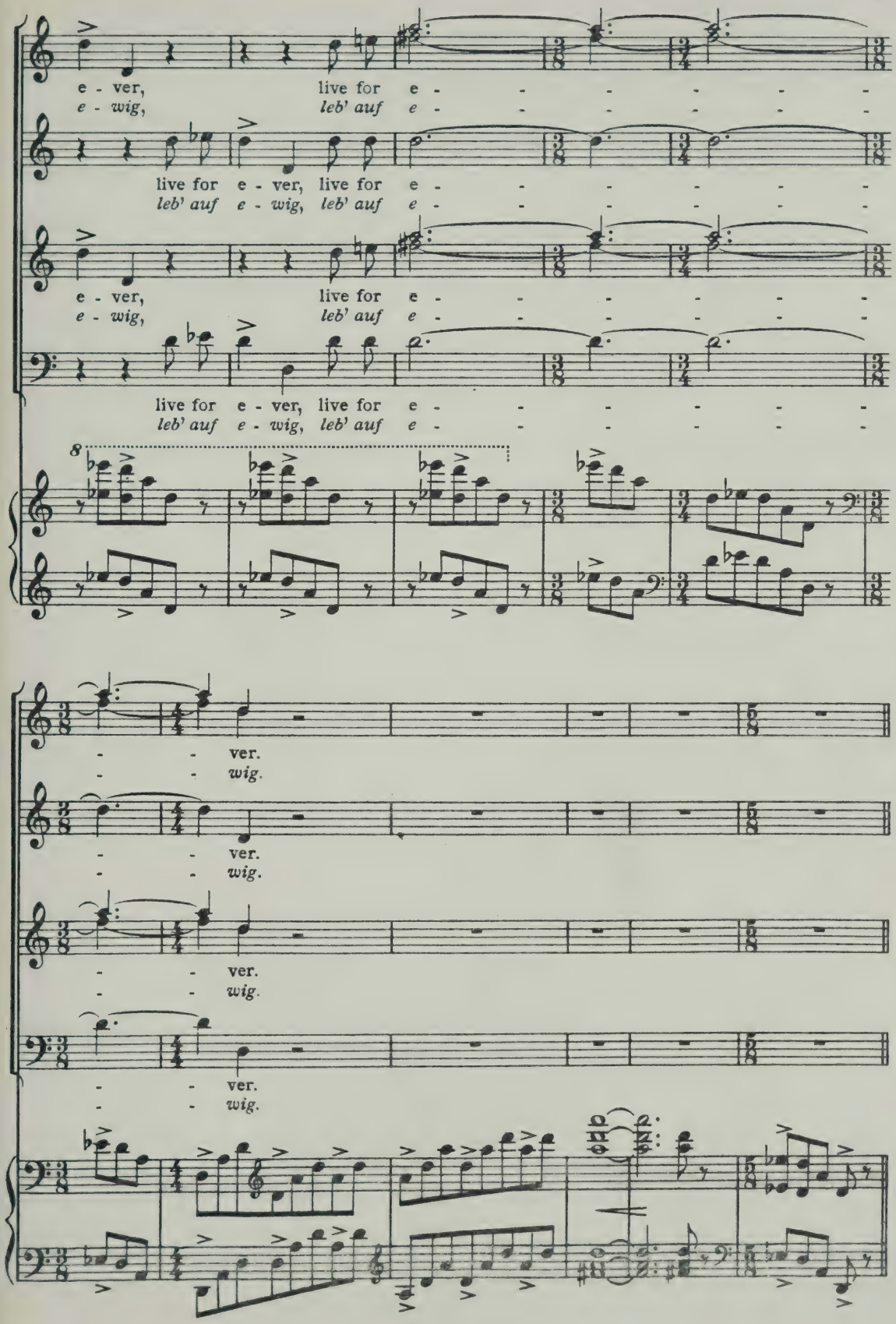

CHORUS I
CHORUS II
mf
Called they for the tim - - - brel
Be - gehr - ten sie Pau - - - ke
p
f
Called — they for the tim - - brel, called they for the
Be - - gehr - ten sie Pau - - ke, be - gehr - ten sie

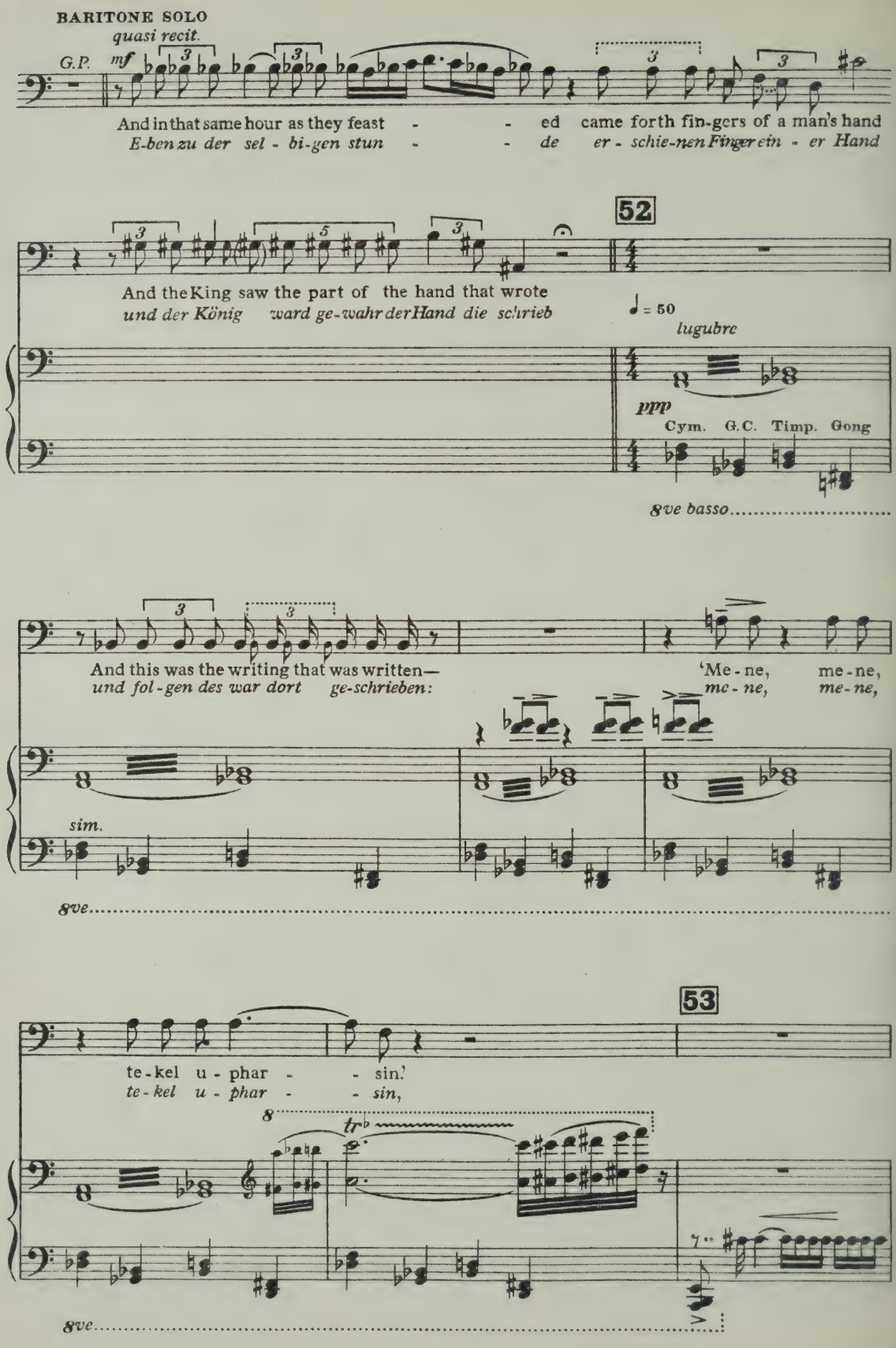

47
CHORUS I
CHORUS II
and the plea - sant harp to ex - tol the glo -
und den Har - fen-klang zu lo - ben und prei -
tim - brel and plea - sant harp to ex - tol the glo -
Pau - ke und Har - fen-klang zu lo - ben und prei -
plea - sant harp to ex - tol the glo -
Har - fen-klang zu lo - ben und prei -
47
ry, glo -
sen, prei - sen des
ry, the glo - ry, glo -
sen, prei - sen prei-sen des

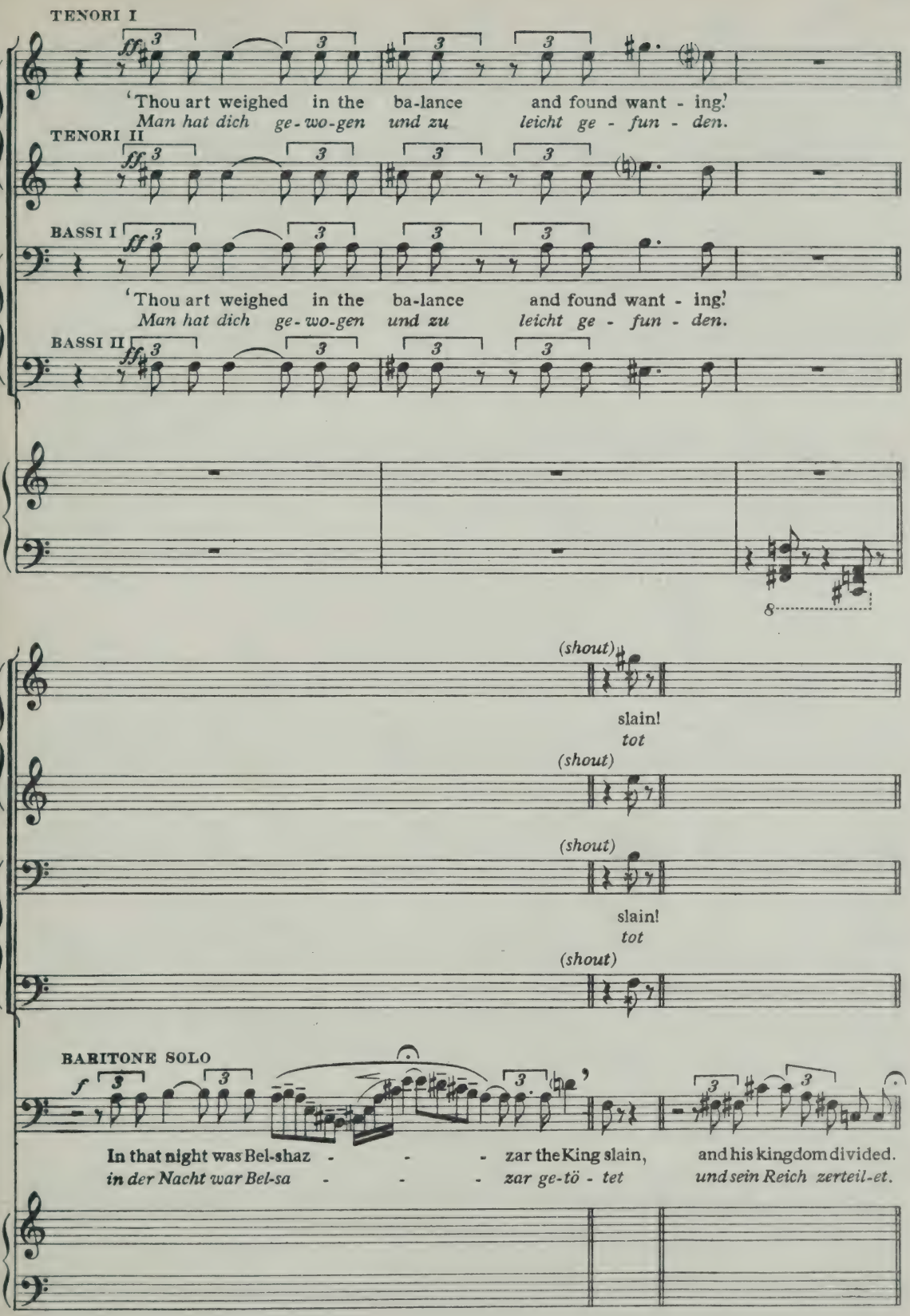

48
- ry of the King, Then they
Kö - nigs Ruhm vor dem
48
ff
pledged the King be-fore the peo-ple cry -
Vol - ke tran - ken sie zum Kö - nig ru -
pledged the King be-fore the peo-ple cry - ing
Vol - ke tran - ken sie zum Kö - nig ru - fend

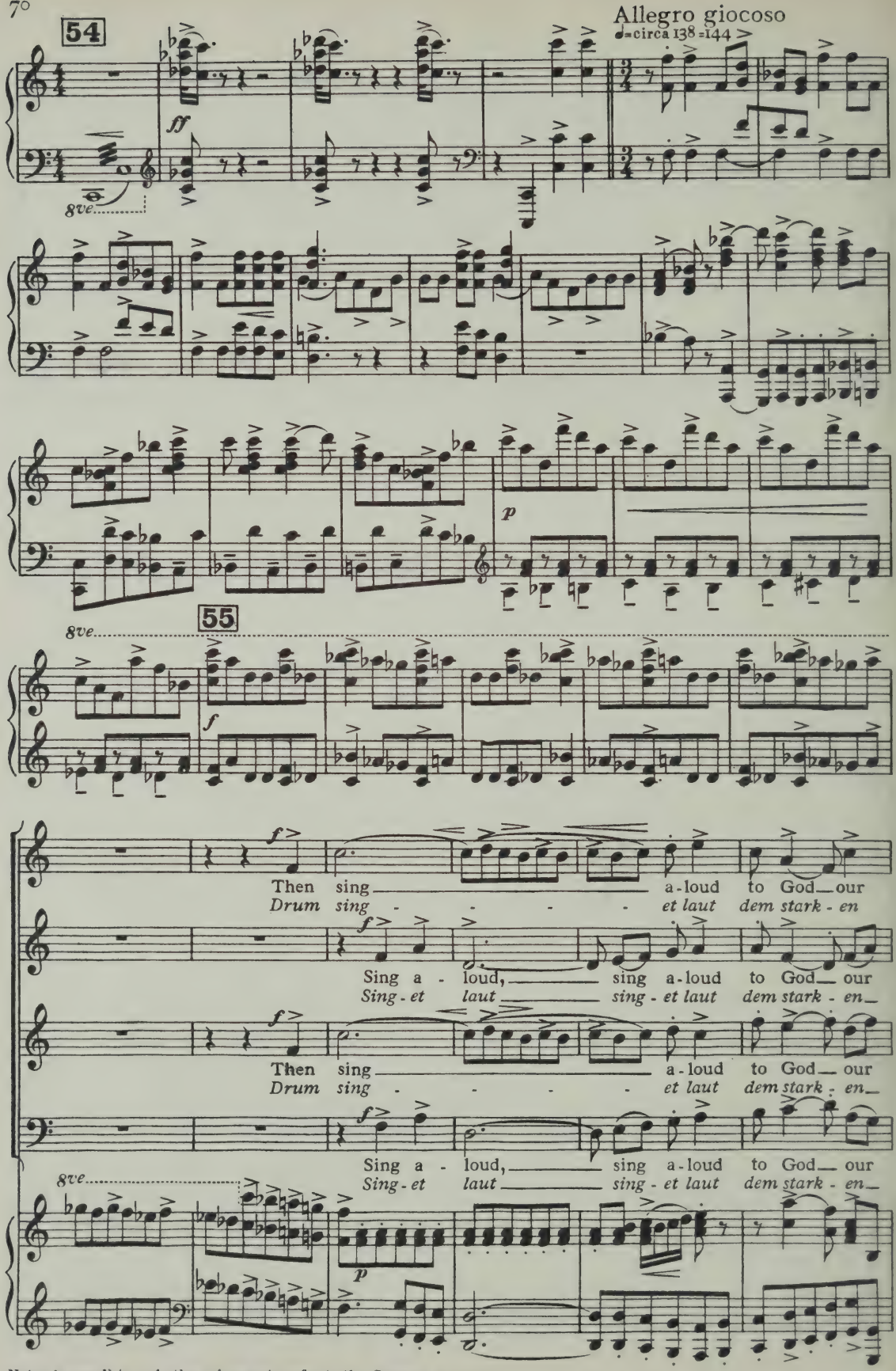

49
molto risoluto
ff
- ing
- fend
Thou, O King, art
Du O Kö - nig bist
cry - ing
ru - fend
49
molto risoluto
poco al -
King of kings.
Kö - nig der Könige
King of kings.
Kö - nig der Könige
King of kings.
Kö - nig der Könige
King of kings.
Kö - nig der Könige
poco al -
ff


50
larg
ff
O King, O King,
O Kö - nig, O Kö -
50
larg
an - do
51
mol - to - a tempo
live for e - ver, live for
- nig, le - be auf e - wig leb' auf
live for e - ver
- nig, le - be auf e - wig
live for e - ver, live for
- nig, le - be auf e - wig leb' auf
live for e - ver
- nig, le - be auf e - wig
an - do
mol - to - a tempo
51


e - ver, live for e - - - - - -
e - wig, leb' auf e - - - - - -
live for e - ver, live for e - - - - - -
leb' auf e - wig, leb' auf e - - - - - -
e - ver, live for e - - - - - -
e - wig, leb' auf e - - - - - -
live for e - ver, live for e - - - - - -
leb' auf e - wig, leb' auf e - - - - - -
8
- - ver.
- - wig.
- - ver.
- - wig.
- - ver.
- - wig.
- - ver.
- - wig.


BARITONE SOLO
quasi recit.
G.P.
mf
And in that same hour as they feast - - ed came forth fin-gers of a man's hand
E-ben zu der sel - bi-gen stun - - de er - schie-nen Finger ein - er Hand
52
And the King saw the part of the hand that wrote
und der König ward ge-wahr der Hand die schrieb
♩ = 50
lugubre
ppp
Cym. G.C. Timp. Gong
8ve basso
And this was the writing that was written—
und fol-gen des war dort ge-schrieben:
'Me - ne, me - ne,
me - ne, me - ne,
sim.
8ve
53
te - kel u - phar - - sin.'
te - kel u - phar - - sin,
8
tr
8ve


TENORI I
'Thou art weighed in the ba-lance and found want - ing!
Man hat dich ge-wo-gen und zu leicht ge - fun - den.
TENORI II
BASSI I
'Thou art weighed in the ba-lance and found want - ing!
Man hat dich ge-wo-gen und zu leicht ge - fun - den.
BASSI II
8
(shout)
slain!
tot
(shout)
(shout)
slain!
tot
(shout)
BARITONE SOLO
In that night was Bel-shaz - - - zar the King slain, and his kingdom divided.
in der Nacht war Bel-sa - - - zar ge-tö - tet und sein Reich zerteil-et.



Notes in small type in the voice parts refer to the German text only.

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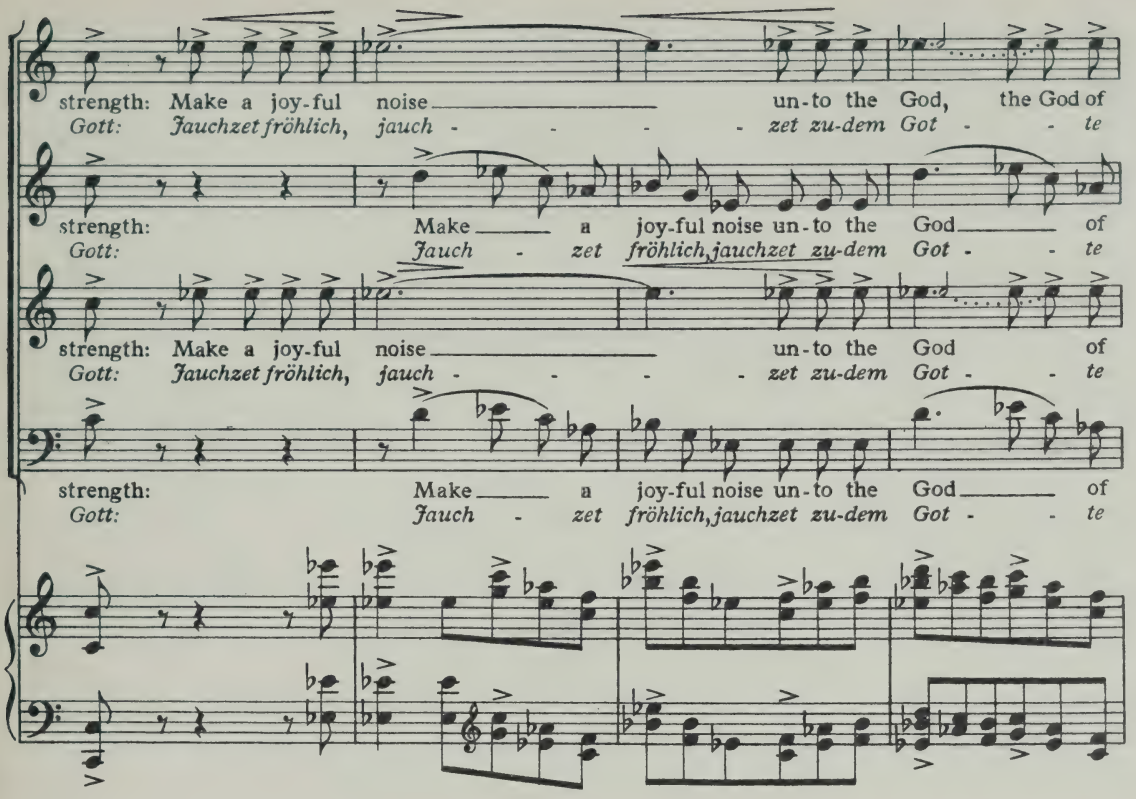
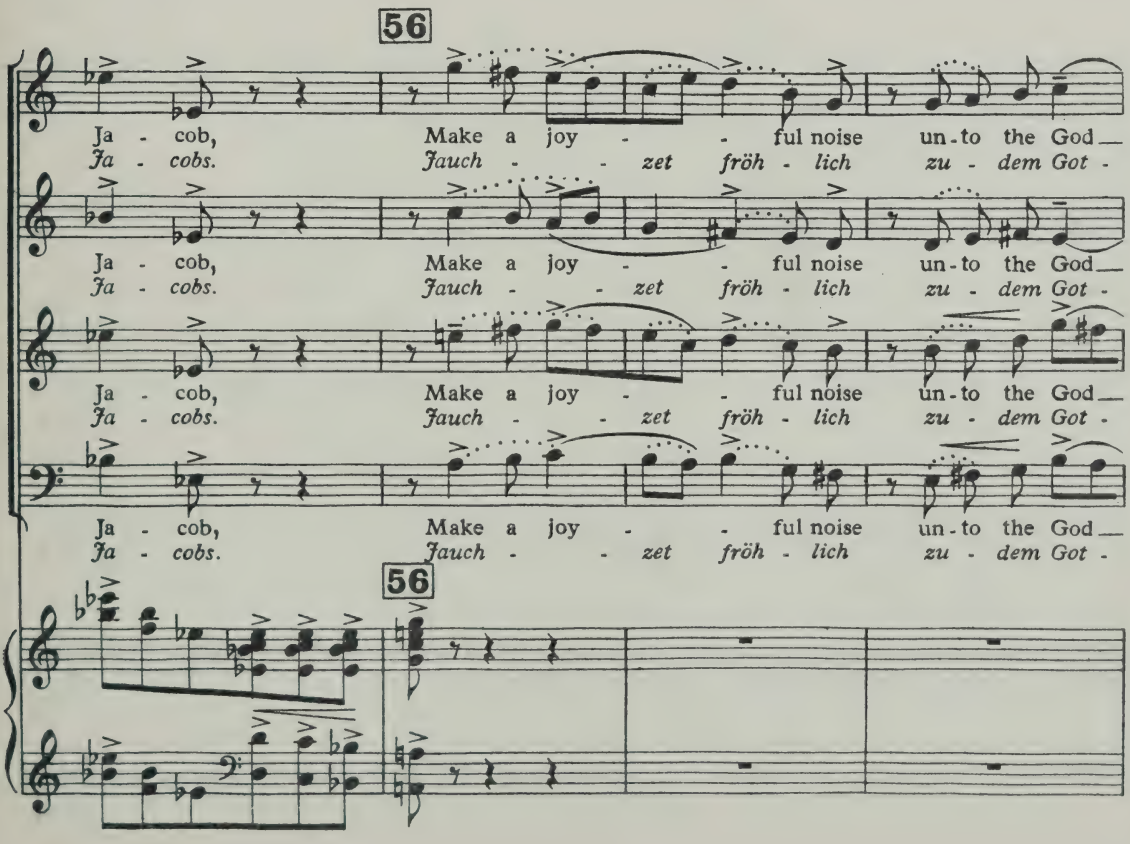
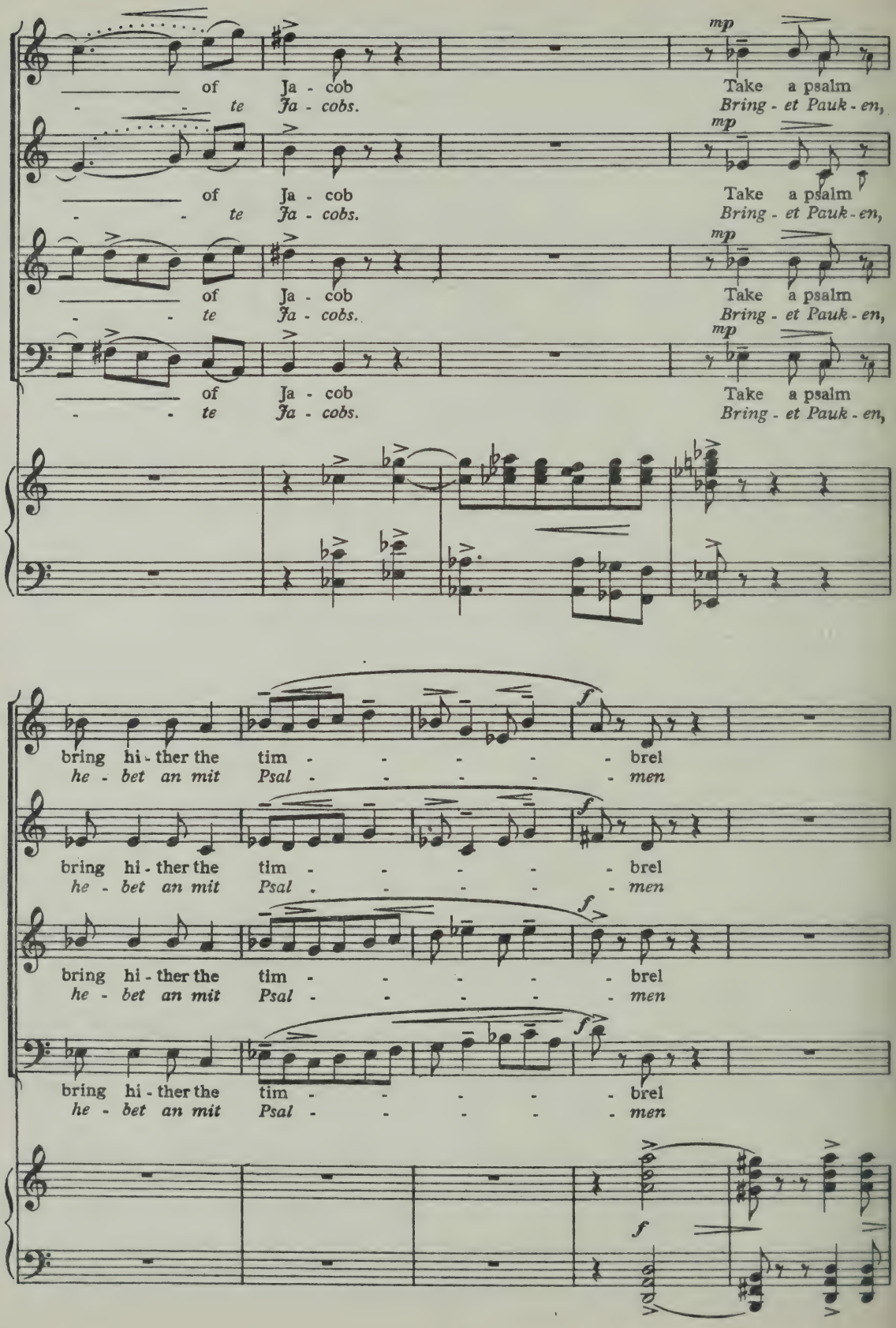
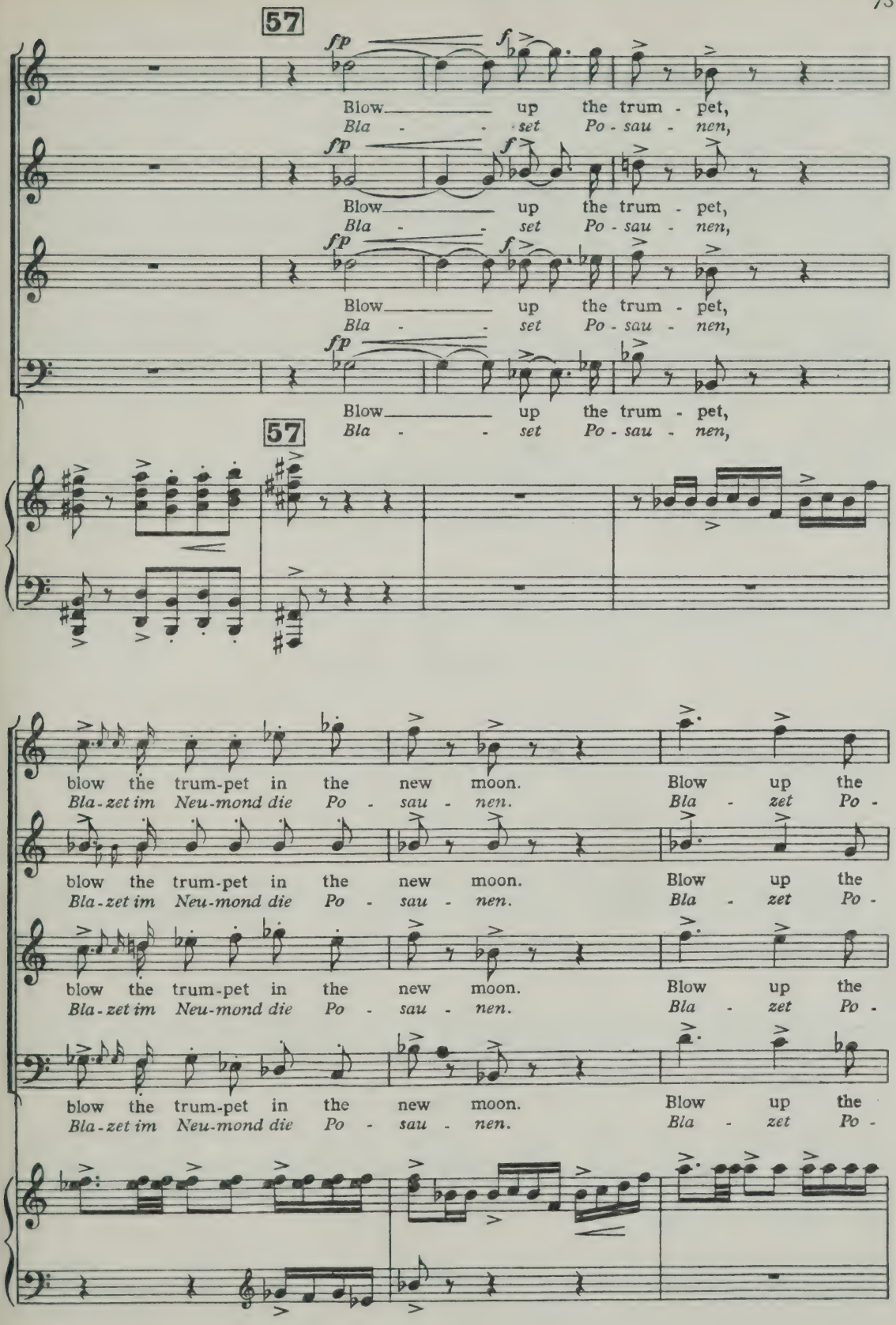
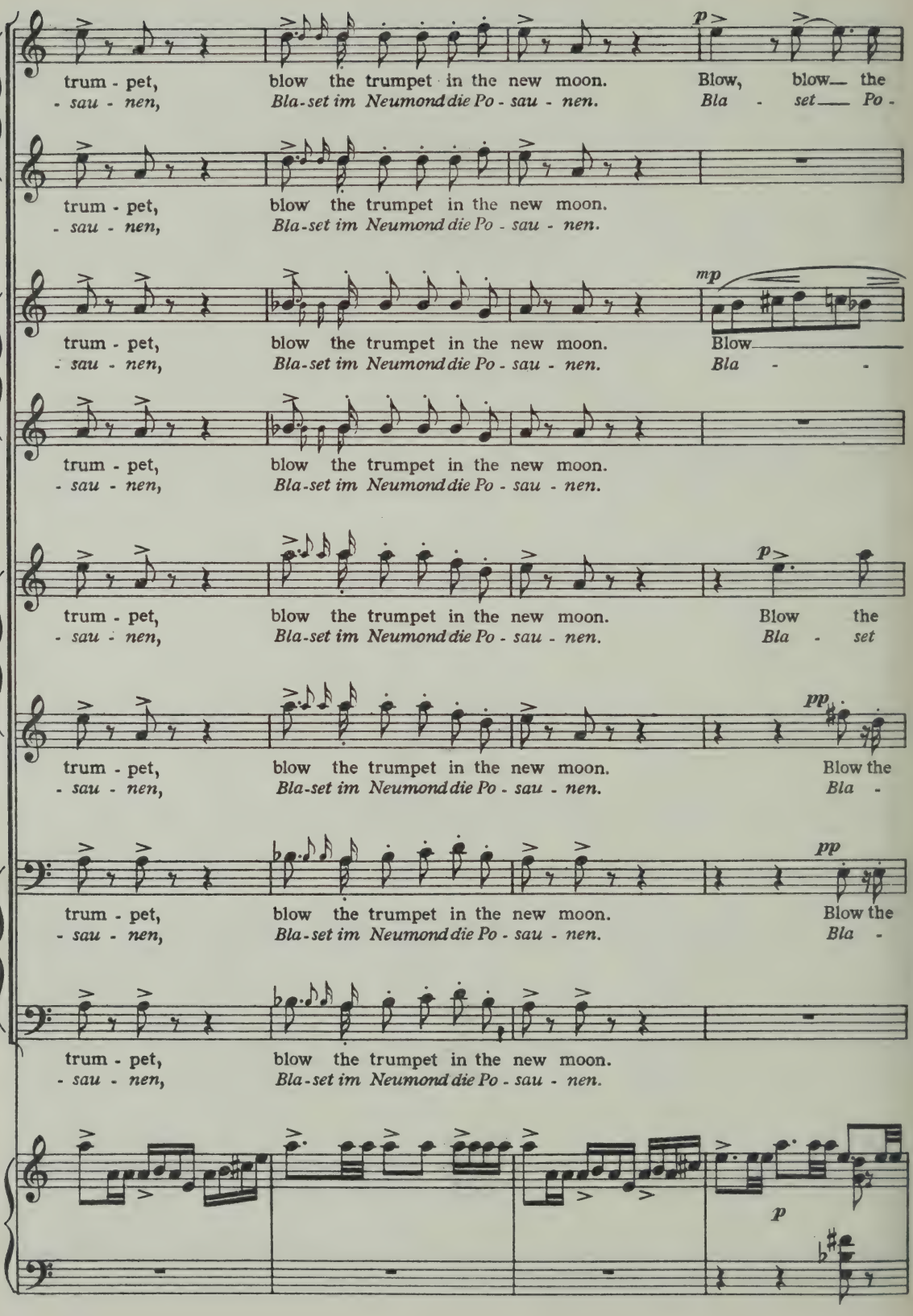
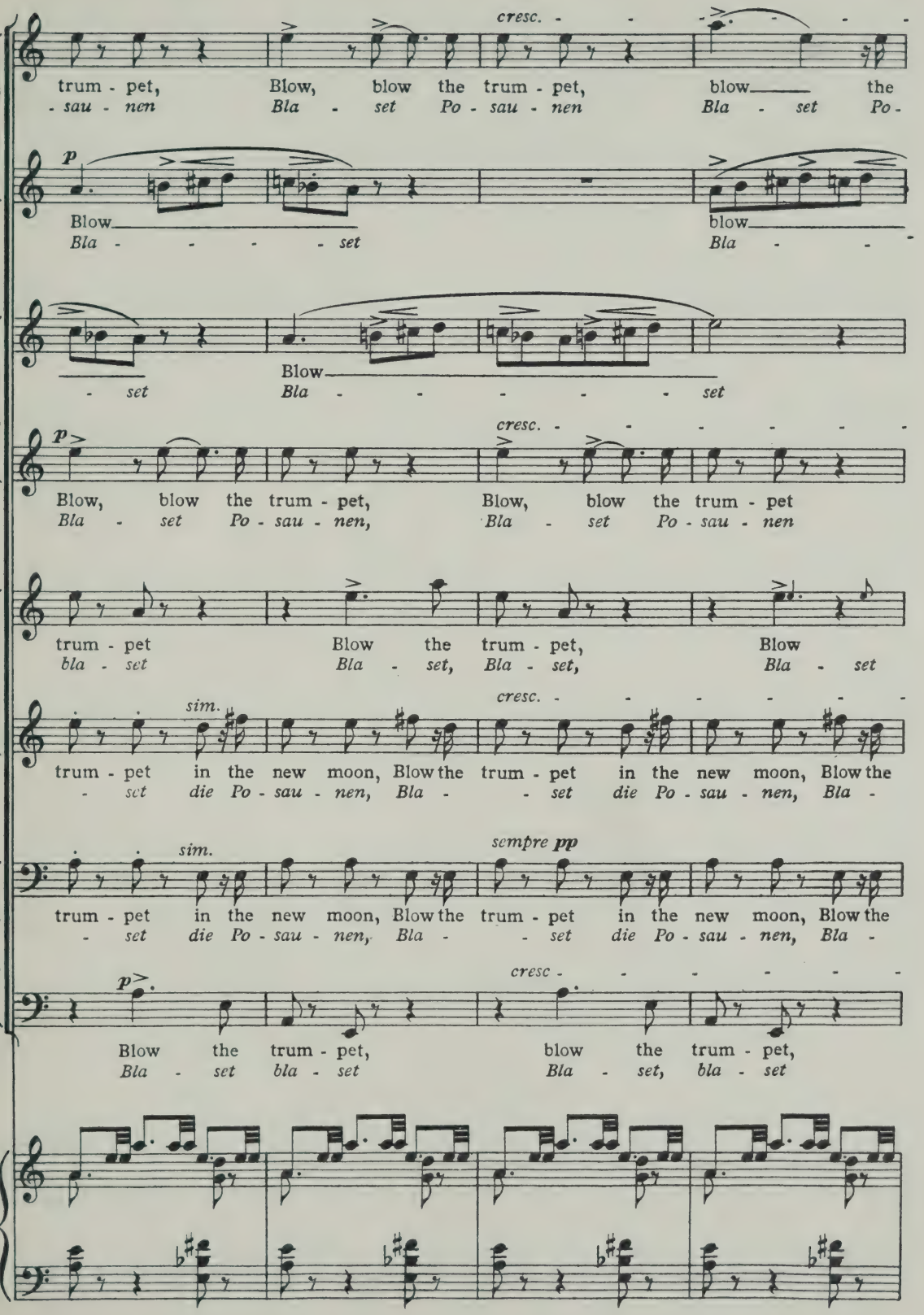

strength: Make a joy-ful noise un-to the God, the God of
Gott: Jauchzet fröhlich, jauch - - - - zet zu-dem Got - - te
strength: Make a joy-ful noise un-to the God of
Gott: Jauch - zet fröhlich, jauchzet zu-dem Got - - te
strength: Make a joy-ful noise un-to the God of
Gott: Jauchzet fröhlich, jauch - - - - zet zu-dem Got - - te
strength: Make a joy-ful noise un-to the God of
Gott: Jauch - zet fröhlich, jauchzet zu-dem Got - - te

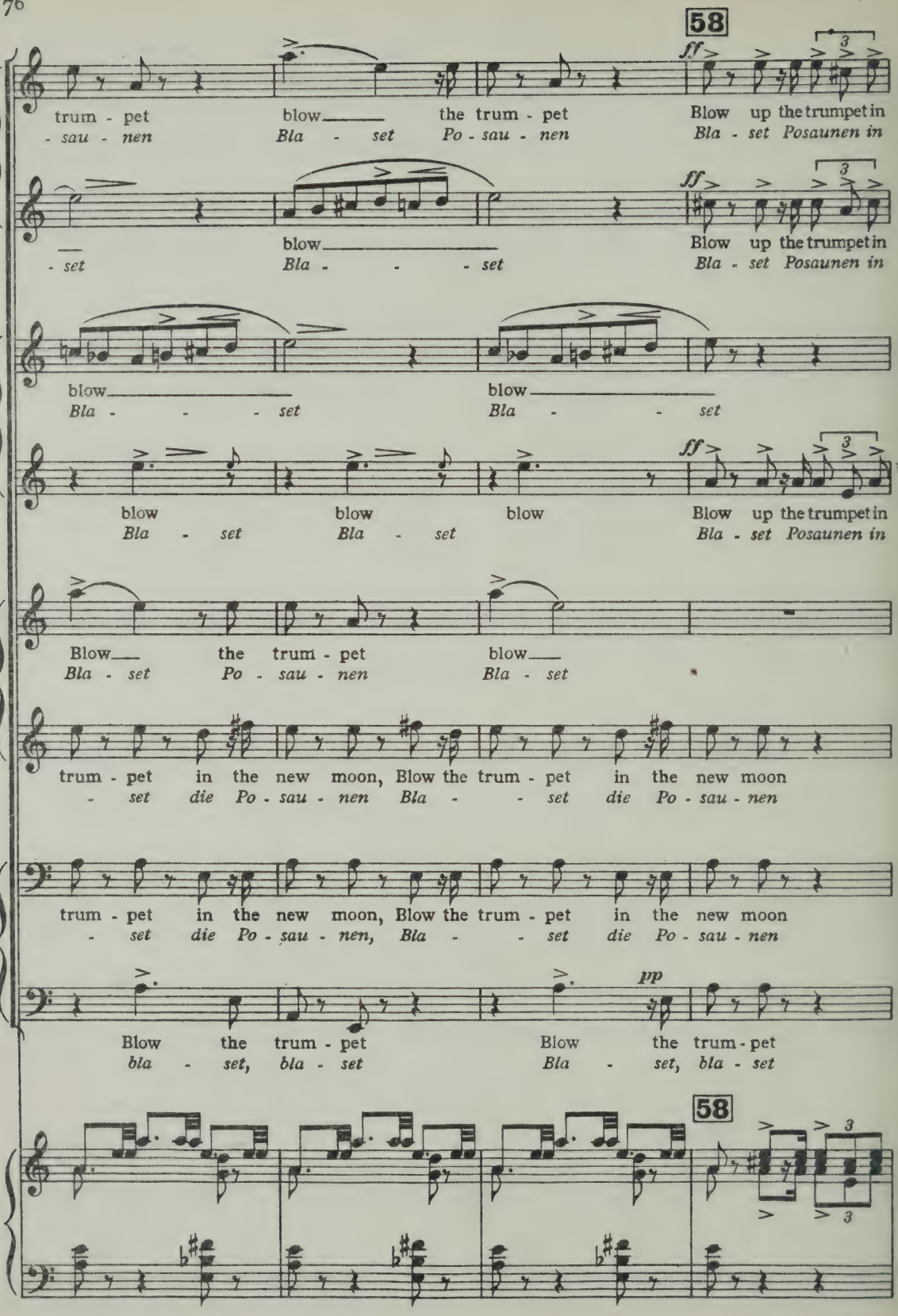

56
Ja - cob, Make a joy - - ful noise un-to the God
Ja - cobs. Jauch - - zet fröh - lich zu - dem Got -
Ja - cob, Make a joy - - ful noise un-to the God
Ja - cobs. Jauch - - zet fröh - lich zu - dem Got -
Ja - cob, Make a joy - - ful noise un-to the God
Ja - cobs. Jauch - - zet fröh - lich zu - dem Got -
56

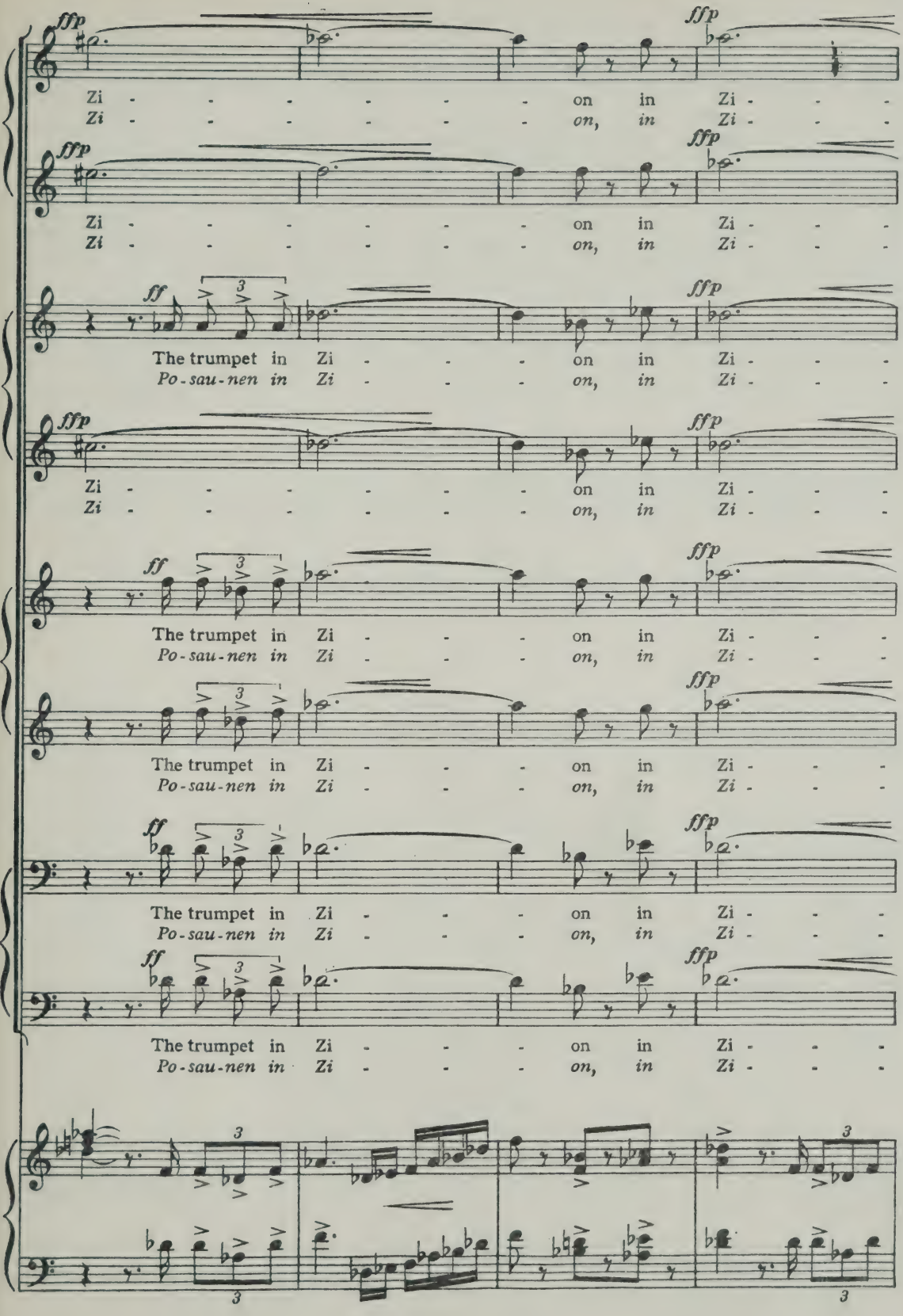

mp
of Ja - cob
te Ja - cobs.
Take a psalm
Bring - et Pauk - en,
bring hi - ther the tim - - - - - brel
he - bet an mit Psal - - - - - men
f

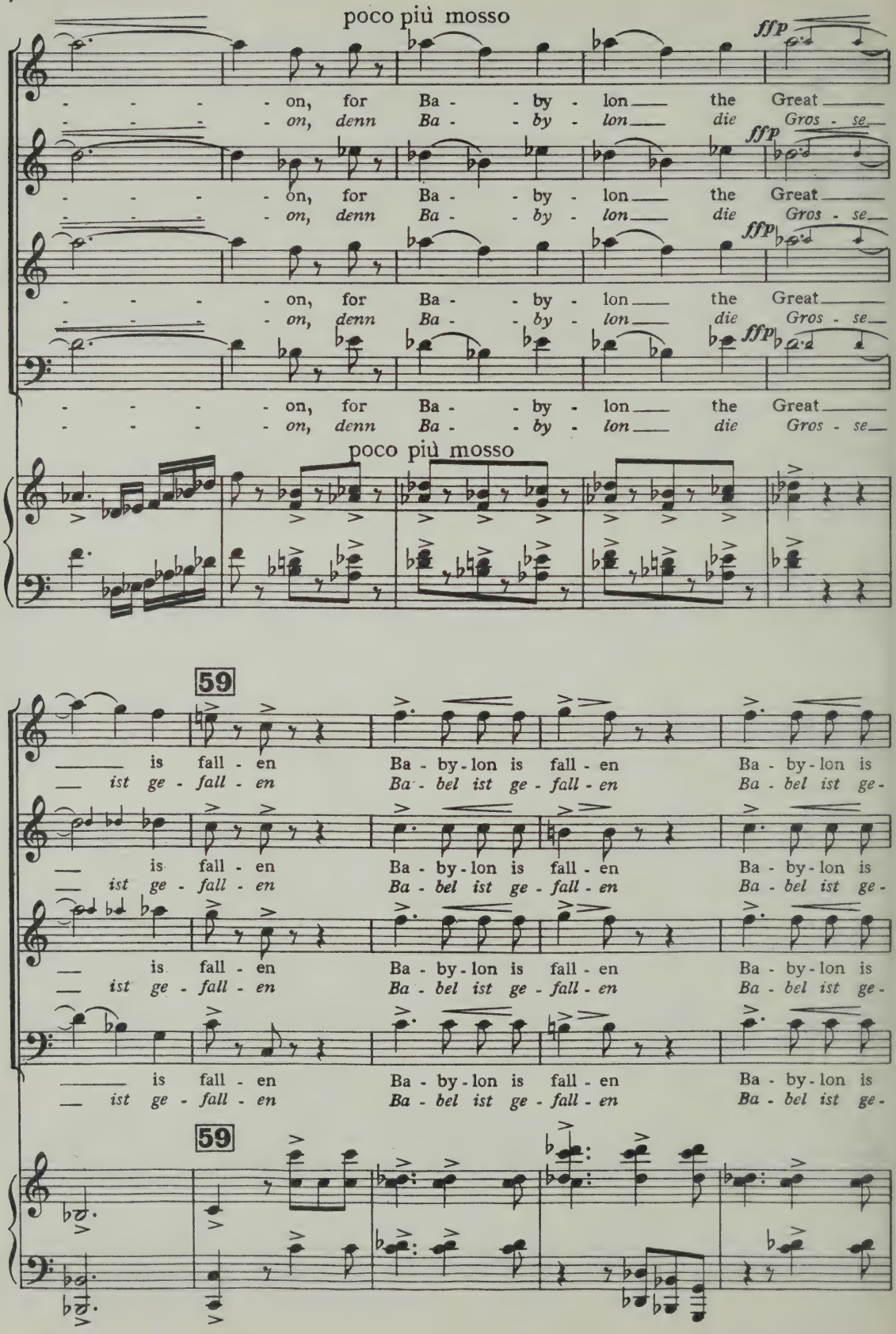

57
fp
f
Blow up the trum - pet,
Bla - set Po - sau - nen,
57
blow the trum-pet in the new moon. Blow up the
Bla-zet im Neu-mond die Po - sau - nen. Bla - zet Po -


trum - pet, blow the trumpet in the new moon. Blow, blow the
- sau - nen, Bla-set im Neumond die Po - sau - nen. Bla - set Po -
trum - pet, blow the trumpet in the new moon.
- sau - nen, Bla-set im Neumond die Po - sau - nen.
trum - pet, blow the trumpet in the new moon. Blow
- sau - nen, Bla-set im Neumond die Po - sau - nen. Bla - -
trum - pet, blow the trumpet in the new moon.
- sau - nen, Bla-set im Neumond die Po - sau - nen.
trum - pet, blow the trumpet in the new moon. Blow the
- sau - nen, Bla-set im Neumond die Po - sau - nen. Bla - set
trum - pet, blow the trumpet in the new moon. Blow the
- sau - nen, Bla-set im Neumond die Po - sau - nen. Bla -
trum - pet, blow the trumpet in the new moon. Blow the
- sau - nen, Bla-set im Neumond die Po - sau - nen. Bla -
trum - pet, blow the trumpet in the new moon.
- sau - nen, Bla-set im Neumond die Po - sau - nen.


cresc.
trum - pet, Blow, blow the trum - pet, blow the
- sau - nen Bla - set Po - sau - nen Bla - set Po -
p
Blow
Bla - - - - set
blow
Bla - -
- set
Blow
Bla - - - - - set
p
cresc.
Blow, blow the trum - pet, Blow, blow the trum - pet
Bla - set Po - sau - nen, Bla - set Po - sau - nen
trum - pet Blow the trum - pet, Blow
bla - set Bla - set, Bla - set, Bla - set
sim.
cresc.
trum - pet in the new moon, Blow the trum - pet in the new moon, Blow the
- set die Po - sau - nen, Bla - - set die Po - sau - nen, Bla -
sim.
sempre pp
trum - pet in the new moon, Blow the trum - pet in the new moon, Blow the
- set die Po - sau - nen, Bla - - set die Po - sau - nen, Bla -
p
cresc
Blow the trum - pet, blow the trum - pet,
Bla - set bla - set Bla - set, bla - set


58
ff
trum - pet blow the trum - pet Blow up the trumpet in
- sau - nen Bla - set Po - sau - nen Bla - set Posaunen in
- set blow Blow up the trumpet in
Bla - - - set Bla - set Posaunen in
blow blow
Bla - - - set Bla - - set
blow blow blow Blow up the trumpet in
Bla - set Bla - set Bla - set Posaunen in
Blow the trum - pet blow
Bla - set Po - sau - nen Bla - set
trum - pet in the new moon, Blow the trum - pet in the new moon
- set die Po - sau - nen Bla - - set die Po - sau - nen
trum - pet in the new moon, Blow the trum - pet in the new moon
- set die Po - sau - nen, Bla - - set die Po - sau - nen
pp
Blow the trum - pet Blow the trum - pet
bla - set, bla - set Bla - set, bla - set
58


ffp
Zi - - - - - - on in Zi - - -
Zi - - - - - - on, in Zi - - -
ff
3
The trumpet in Zi - - - on in Zi - - -
Po-sau-nen in Zi - - - on, in Zi - - -


poco più mosso
ffp
- - - - on, for Ba - - by - lon the Great
- - - - on, denn Ba - - by - lon die Gros - se
poco più mosso
59
is fall - en Ba - by - lon is fall - en Ba - by - lon is
ist ge - fall - en Ba - bel ist ge - fall - en Ba - bel ist ge -
59

CHORUS I

fall - en fall - en fall - en
-fall - en ge - fall - en ge - fall - en

fall - en fall - en fall - en
-fall - en ge - fall - en ge - fall - en

fall - en fall - en fall - en
-fall - en ge - fall - en ge - fall - en

fall - en fall - en fall - en
-fall - en ge - fall - en ge - fall - en

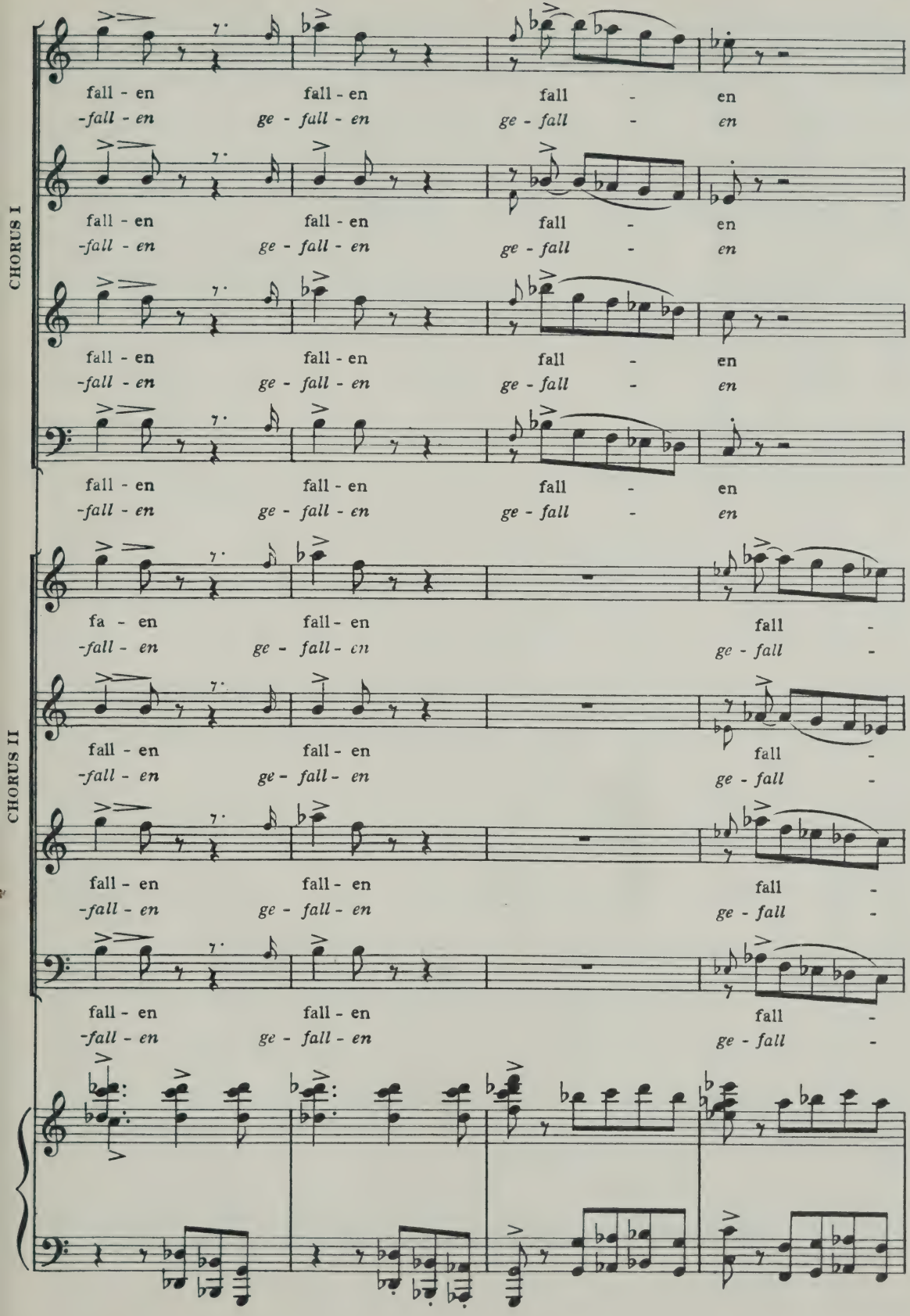
CHORUS II

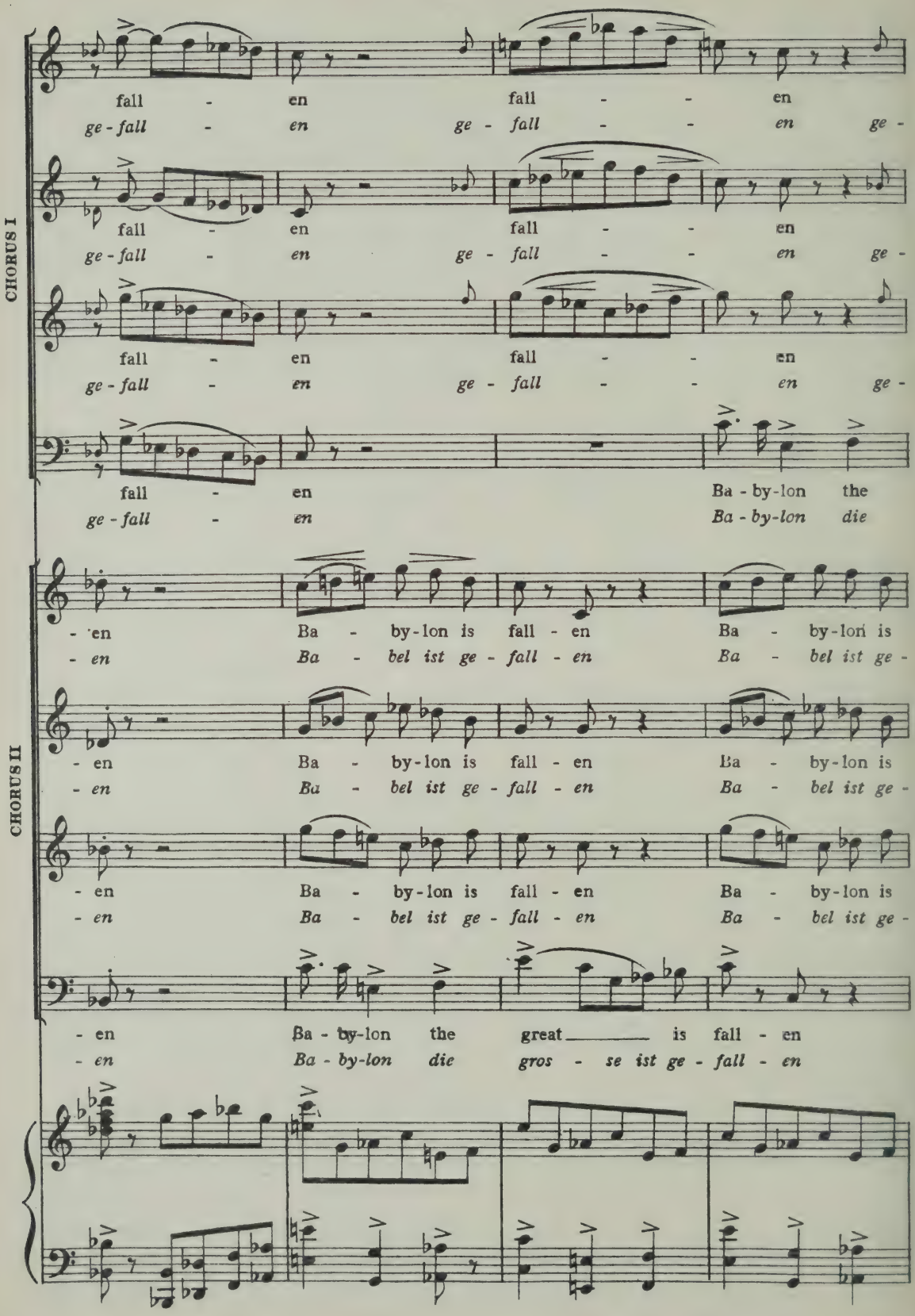
fa - en fall - en fall -
-fall - en ge - fall - en ge - fall -

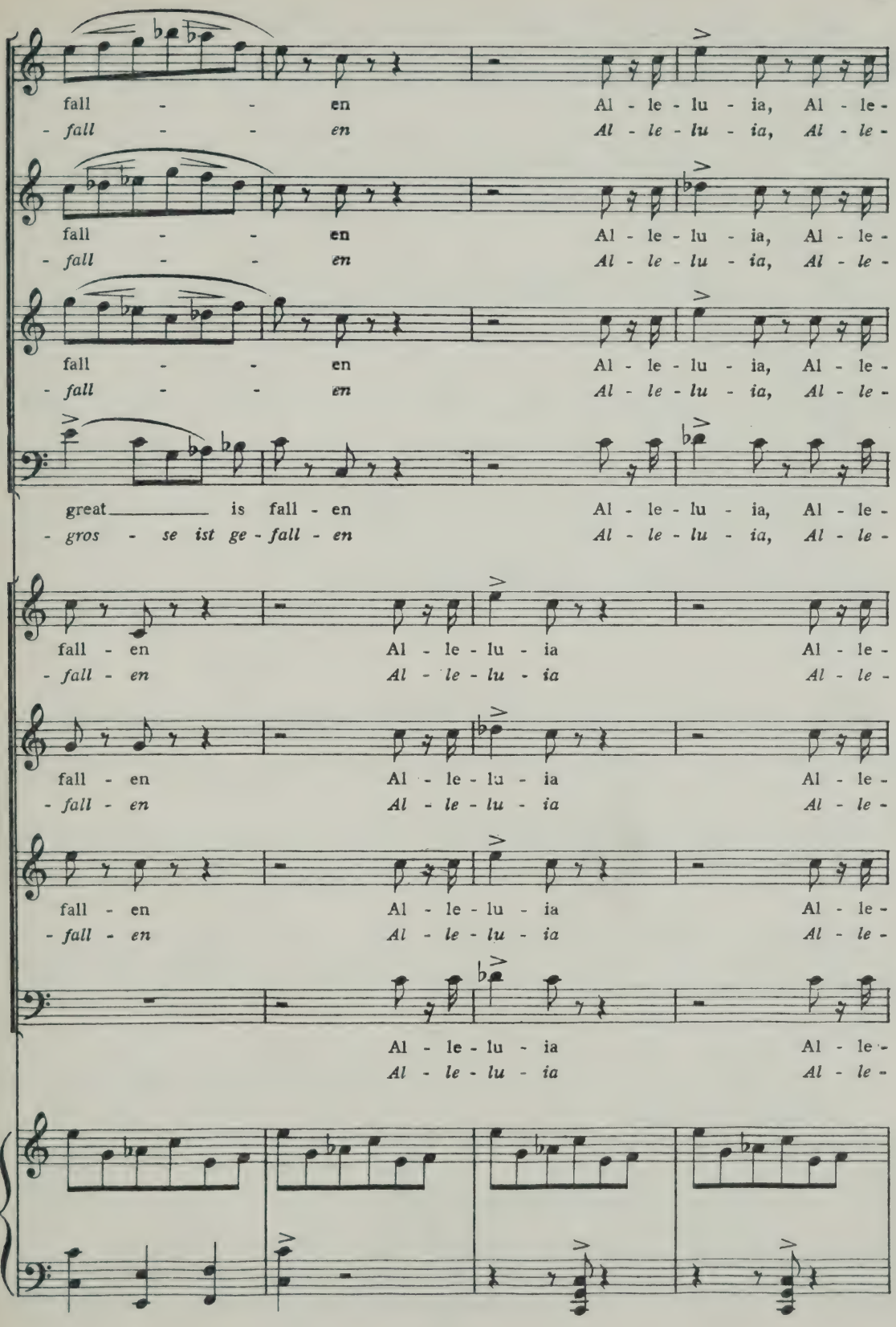
fall - en fall - en fall -
-fall - en ge - fall - en ge - fall -

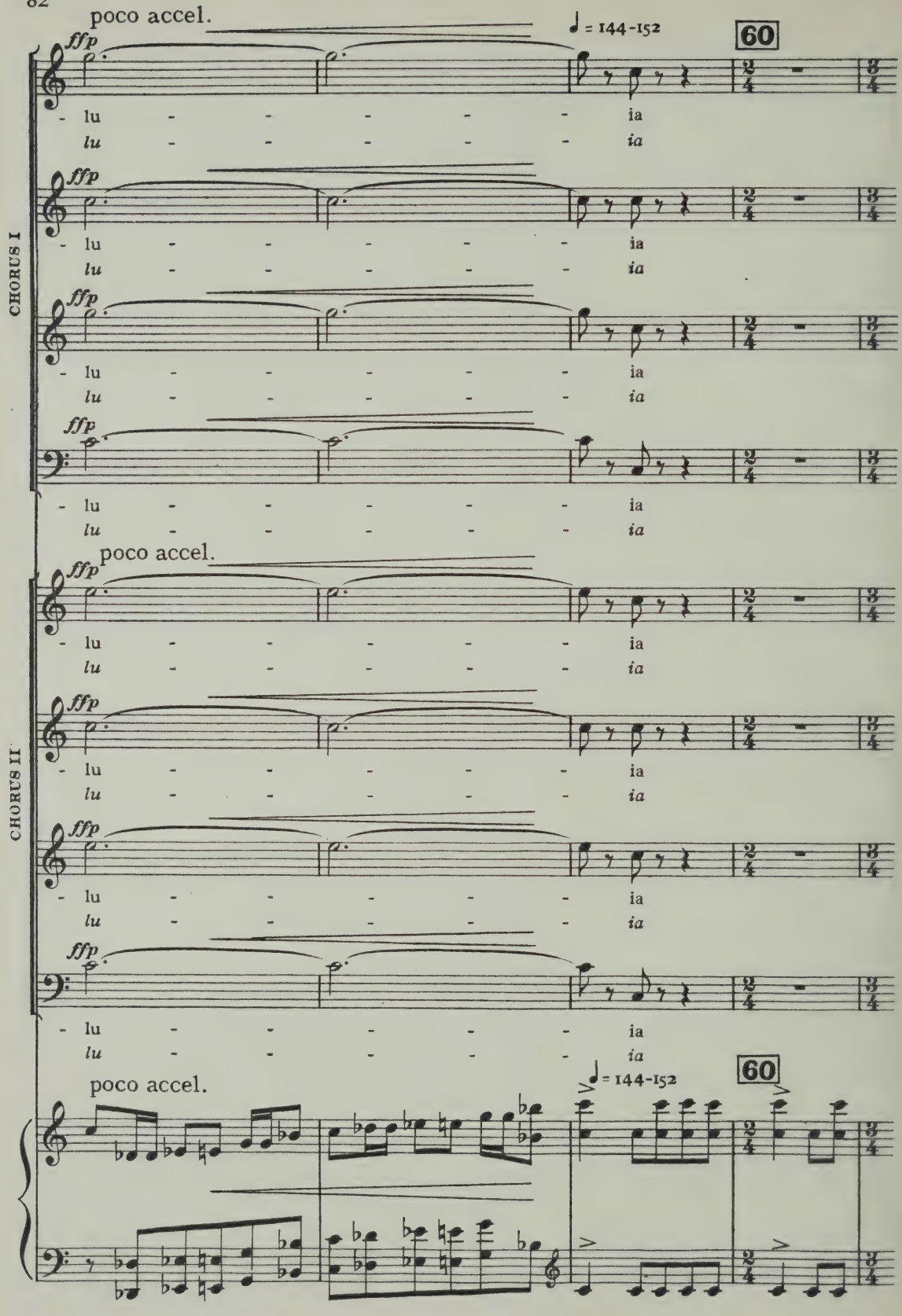
fall - en fall - en fall -
-fall - en ge - fall - en ge - fall -

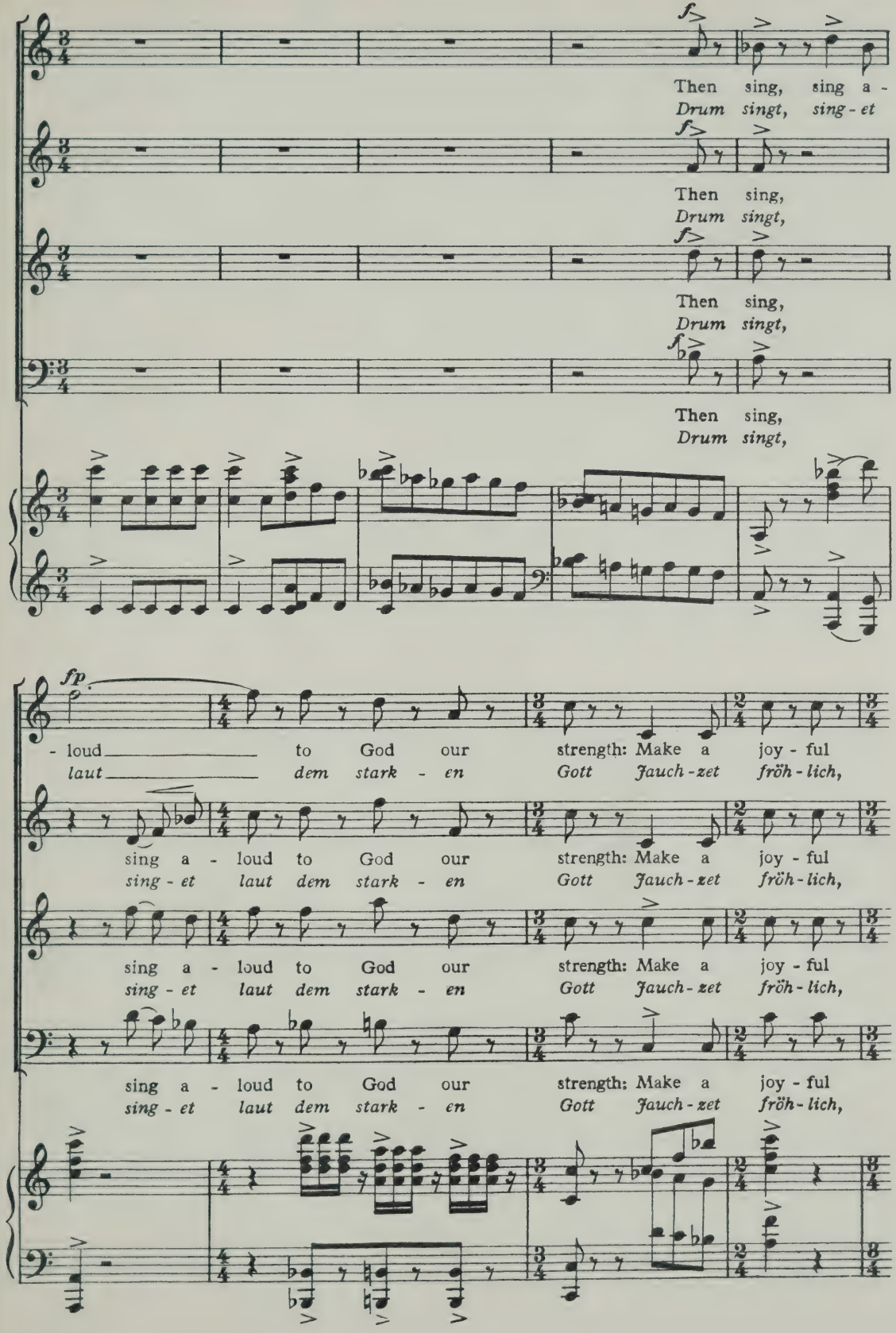
fall - en fall - en fall -
-fall - en ge - fall - en ge - fall -

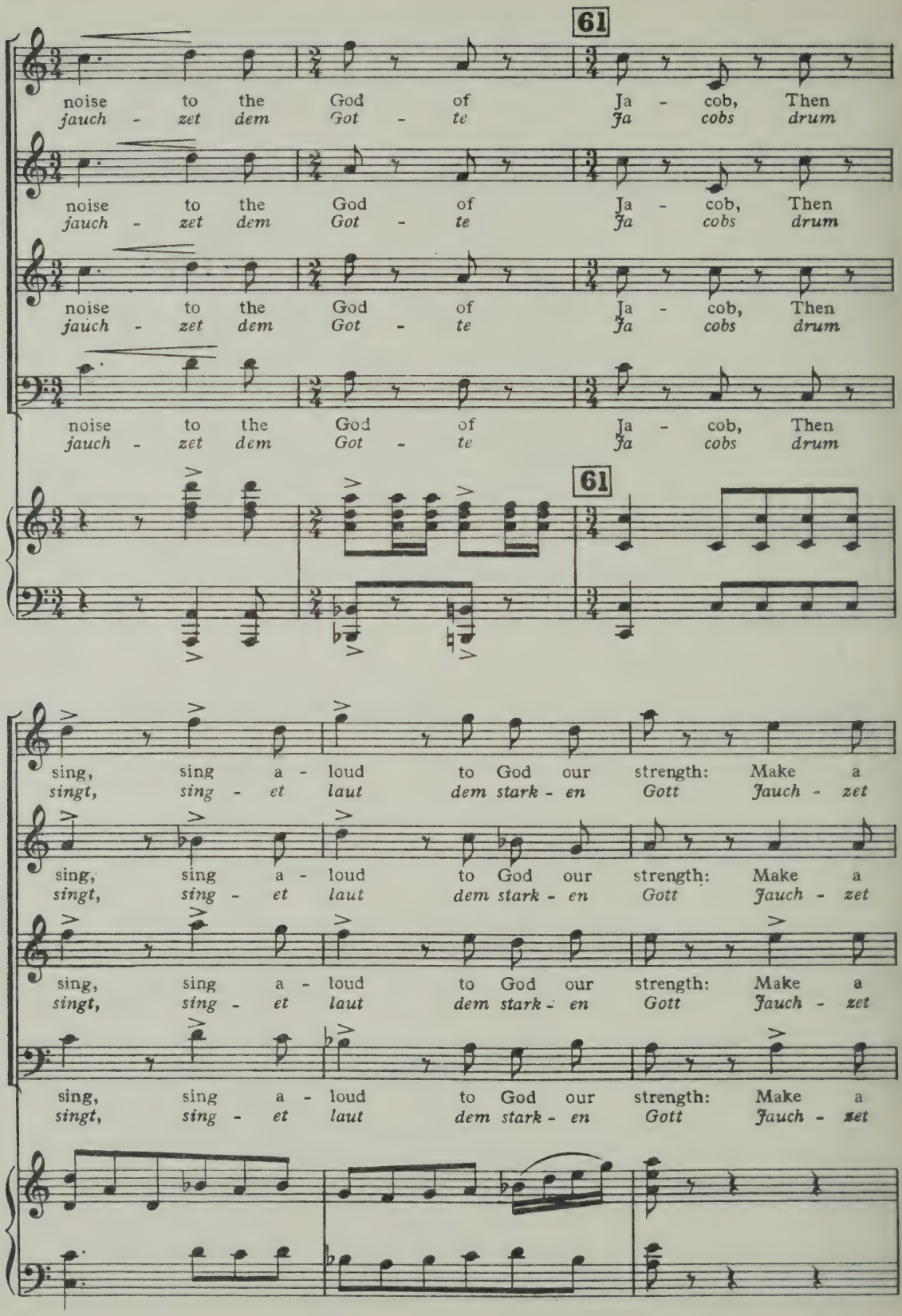


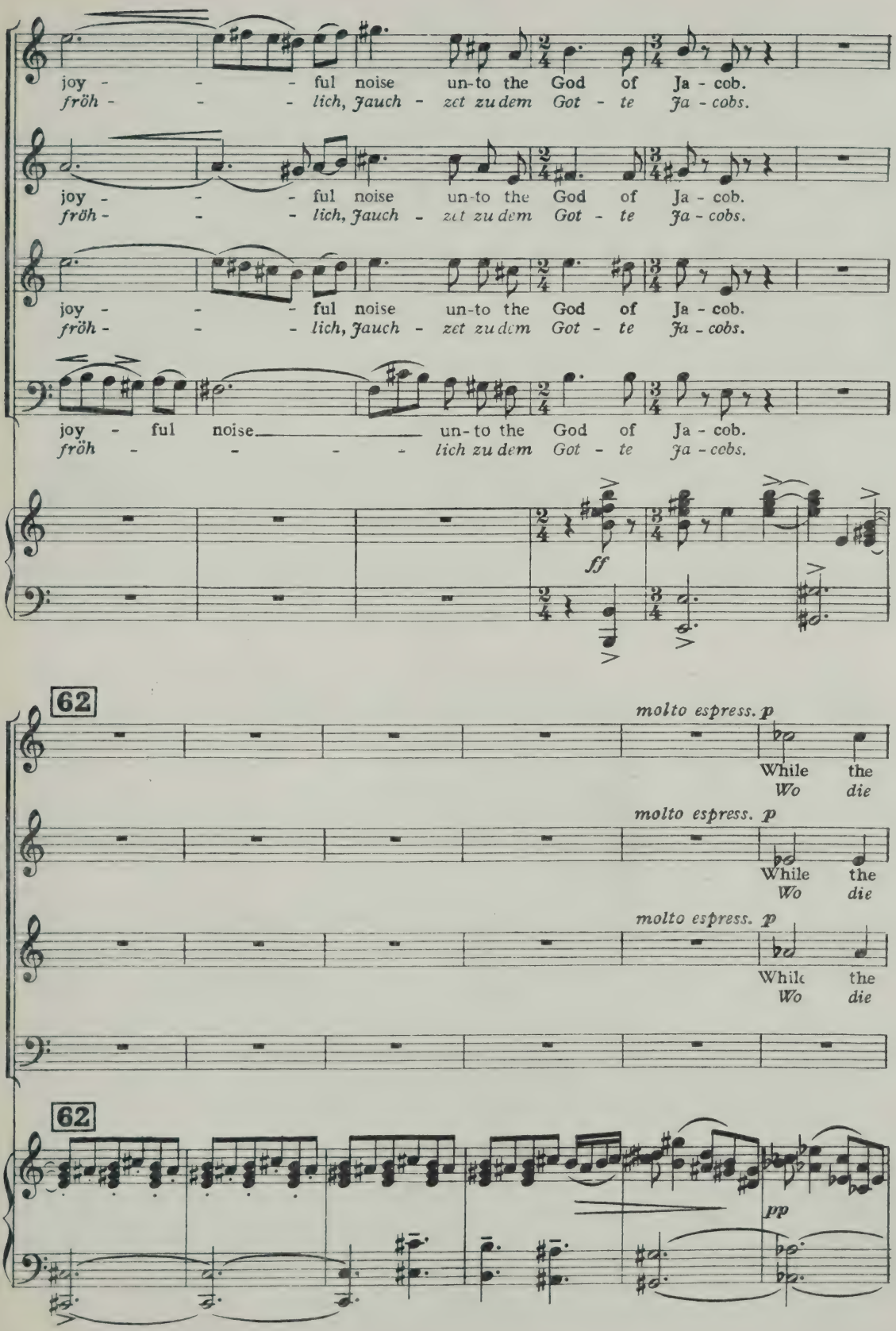

CHORUS I
fall - en fall - - en
ge - fall - en ge - fall - - en ge -
fall - en fall - - en
ge - fall - en ge - fall - - en ge -
fall - en fall - - en
ge - fall - en ge - fall - - en ge -
fall - en Ba - by - lon the
ge - fall - en Ba - by - lon die
CHORUS II
- en Ba - by - lon is fall - en Ba - by - lon is
- en Ba - bel ist ge - fall - en Ba - bel ist ge -
- en Ba - by - lon is fall - en Ba - by - lon is
- en Ba - bel ist ge - fall - en Ba - bel ist ge -
- en Ba - by - lon is fall - en Ba - by - lon is
- en Ba - bel ist ge - fall - en Ba - bel ist ge -
- en Ba - by - lon the great is fall - en
- en Ba - by - lon die gros - se ist ge - fall - en


CHORUS I
CHORUS II
fall - - en Al - le - lu - ia, Al - le -
- fall - - en Al - le - lu - ia, Al - le -
great is fall - en Al - le - lu - ia, Al - le -
- gros - se ist ge - fall - en Al - le - lu - ia, Al - le -
fall - en Al - le - lu - ia Al - le -
- fall - en Al - le - lu - ia Al - le -

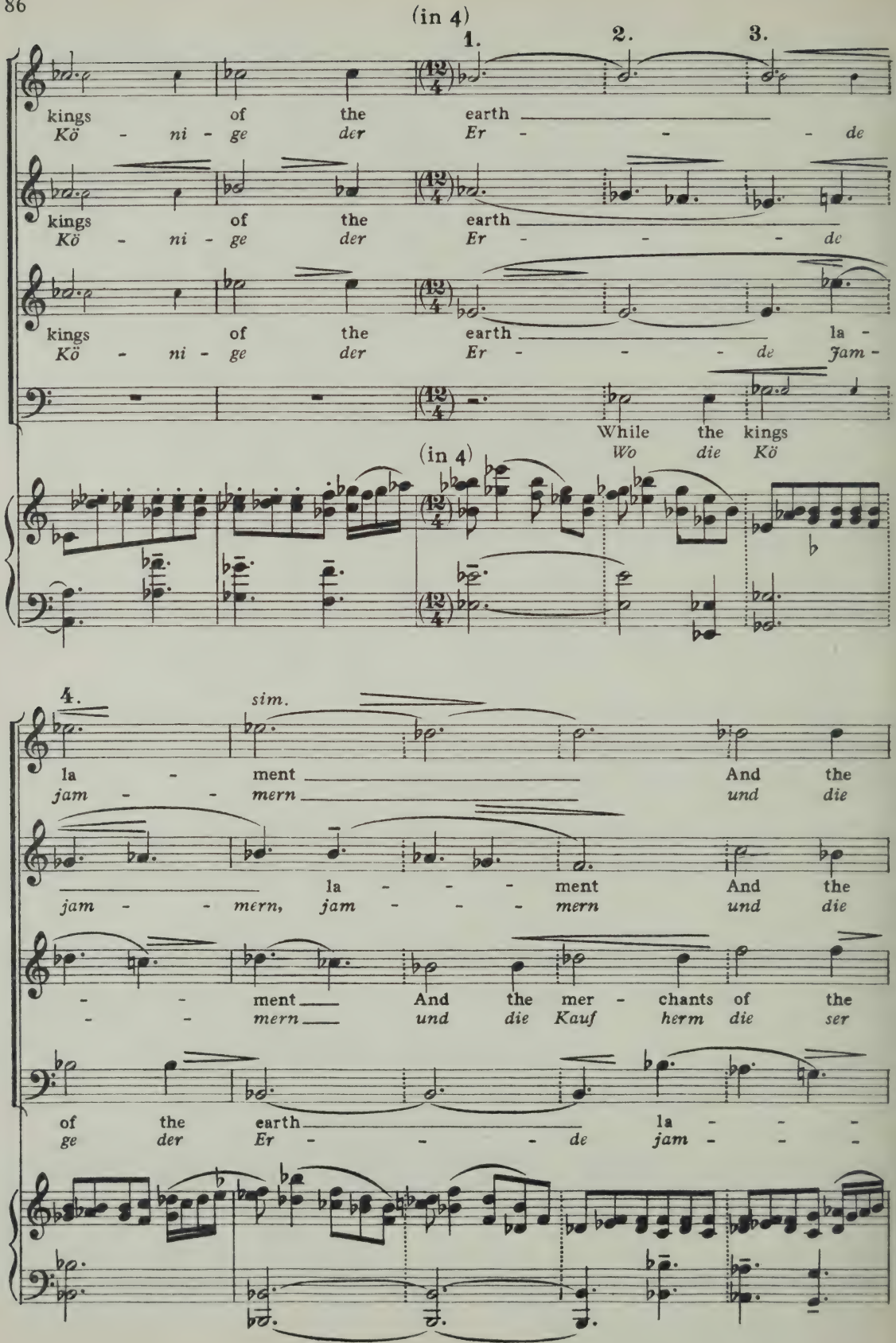

poco accel.
♩ = 144-152
60
CHORUS I
CHORUS II
ffp
lu - - - - - ia
lu - - - - - ia

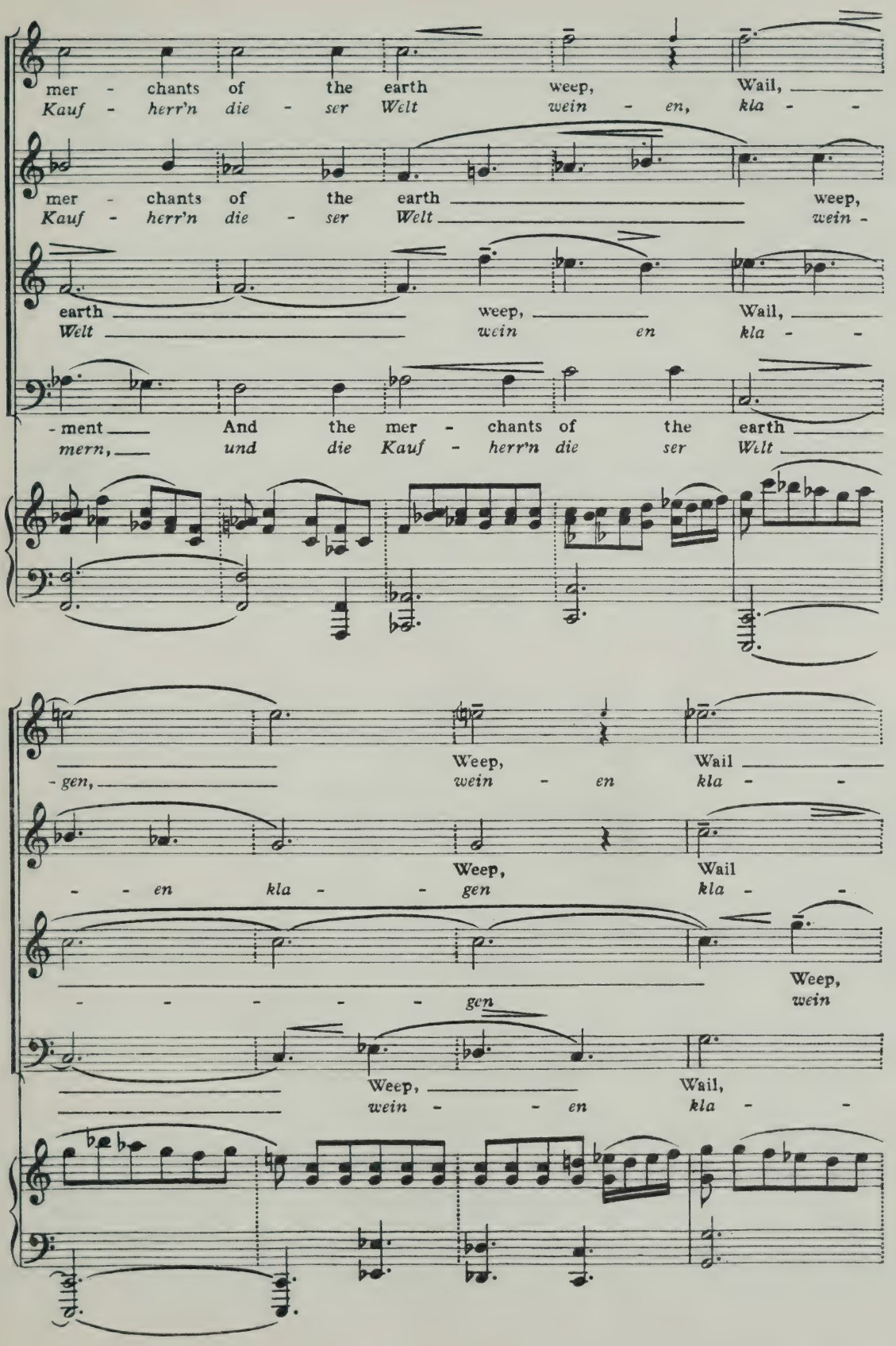

f
Then sing, sing a -
Drum singt, sing - et
Then sing,
Drum singt,
Then sing,
Drum singt,
Then sing,
Drum singt,
fp
- loud to God our strength: Make a joy - ful
laut dem stark - en Gott Jauch - zet fröh - lich,
sing a - loud to God our strength: Make a joy - ful
sing - et laut dem stark - en Gott Jauch - zet fröh - lich,
sing a - loud to God our strength: Make a joy - ful
sing - et laut dem stark - en Gott Jauch - zet fröh - lich,
sing a - loud to God our strength: Make a joy - ful
sing - et laut dem stark - en Gott Jauch - zet fröh - lich,

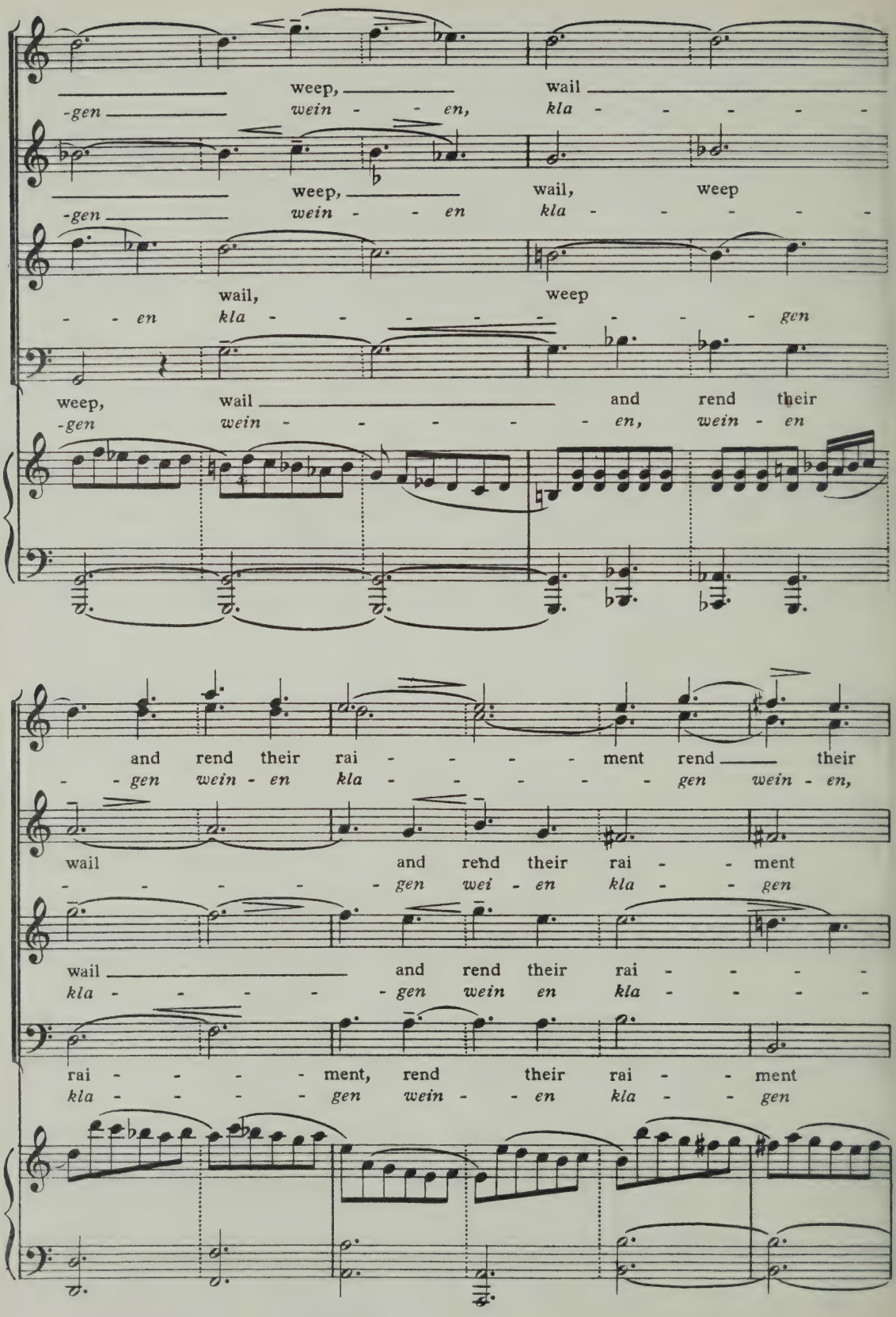

61
noise to the God of Ja - cob, Then
jauch - zet dem Got - te Ja cobs drum
noise to the God of Ja - cob, Then
jauch - zet dem Got - te Ja cobs drum
noise to the God of Ja - cob, Then
jauch - zet dem Got - te Ja cobs drum
noise to the God of Ja - cob, Then
jauch - zet dem Got - te Ja cobs drum
61
sing, sing a - loud to God our strength: Make a
singt, sing - et laut dem stark - en Gott Jauch - zet
sing, sing a - loud to God our strength: Make a
singt, sing - et laut dem stark - en Gott Jauch - zet
sing, sing a - loud to God our strength: Make a
singt, sing - et laut dem stark - en Gott Jauch - zet
sing, sing a - loud to God our strength: Make a
singt, sing - et laut dem stark - en Gott Jauch - zet

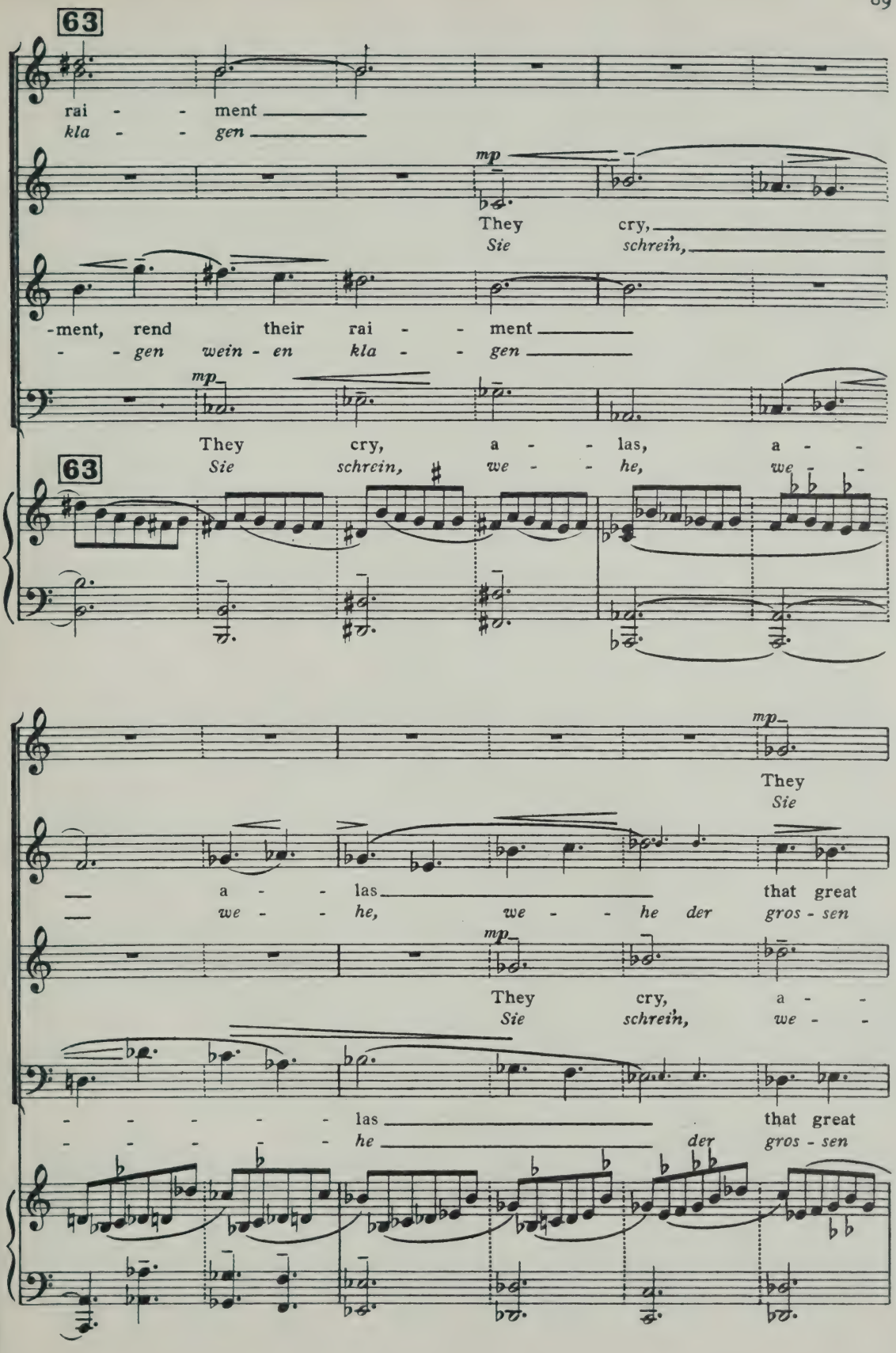


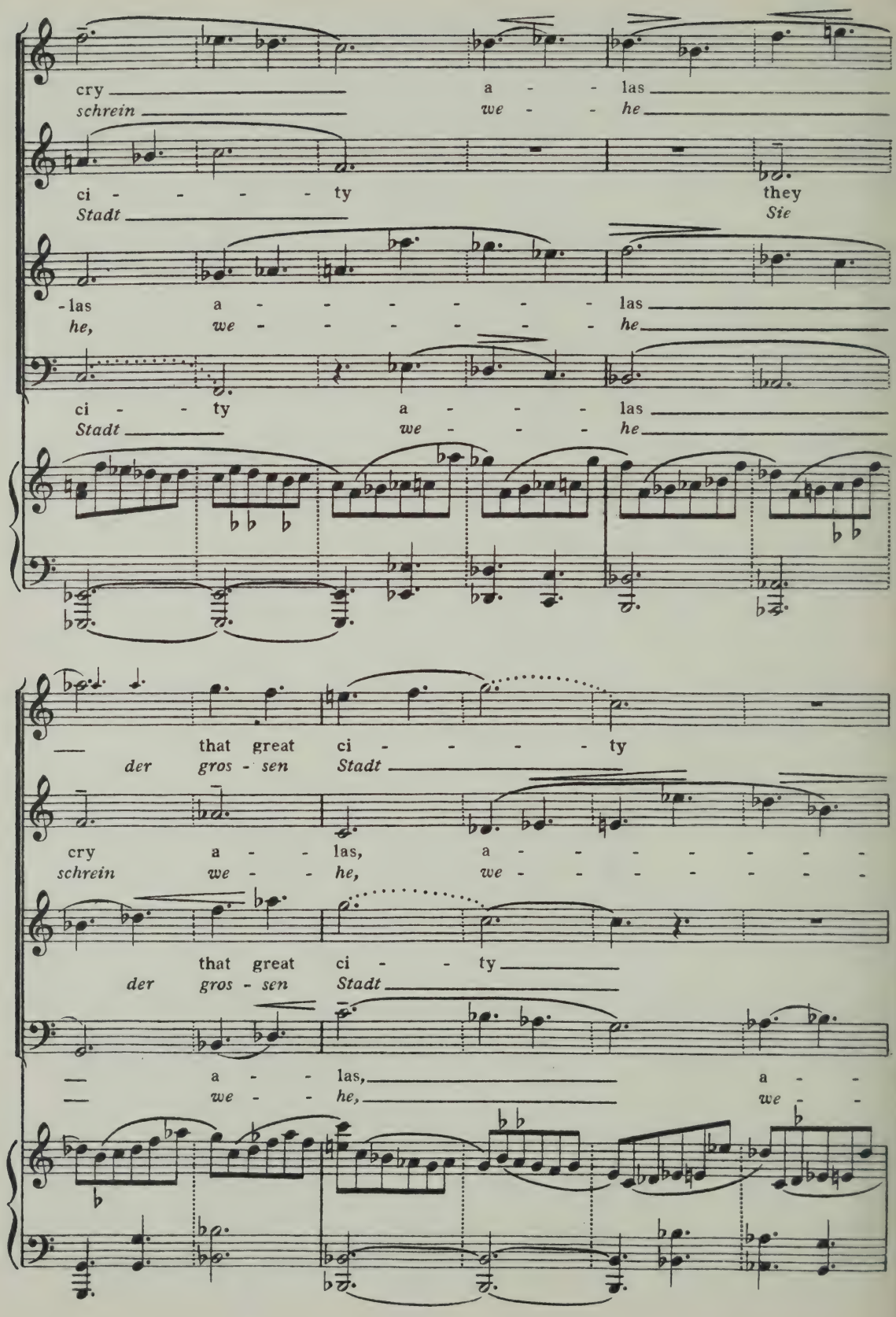
* About 60 voices, according to the size of the choir.

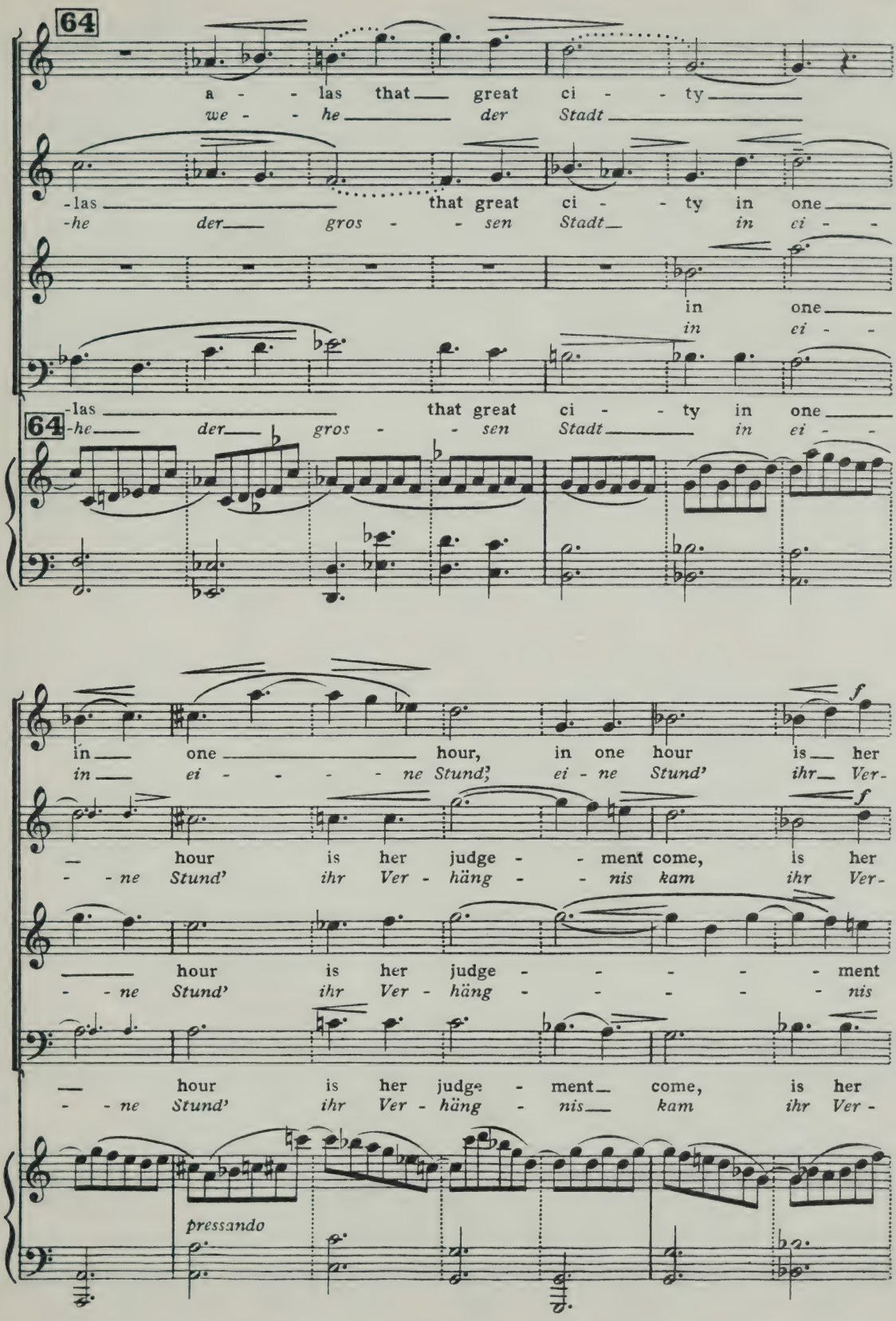

(in 4)
1.
2.
3.
kings of the earth
Kö - ni - ge der Er - - - de
kings of the earth
Kö - ni - ge der Er - - - de
kings of the earth la -
Kö - ni - ge der Er - - - de jam -
While the kings
Wo die Kö
(in 4)
4.
sim.
la - ment And the
jam - - mern und die
la - - - ment And the
jam - - mern, jam - - - mern und die
- - ment And the mer - chants of the
- - mern und die Kauf herm die ser
of the earth la - - -
ge der Er - - - de jam - - -

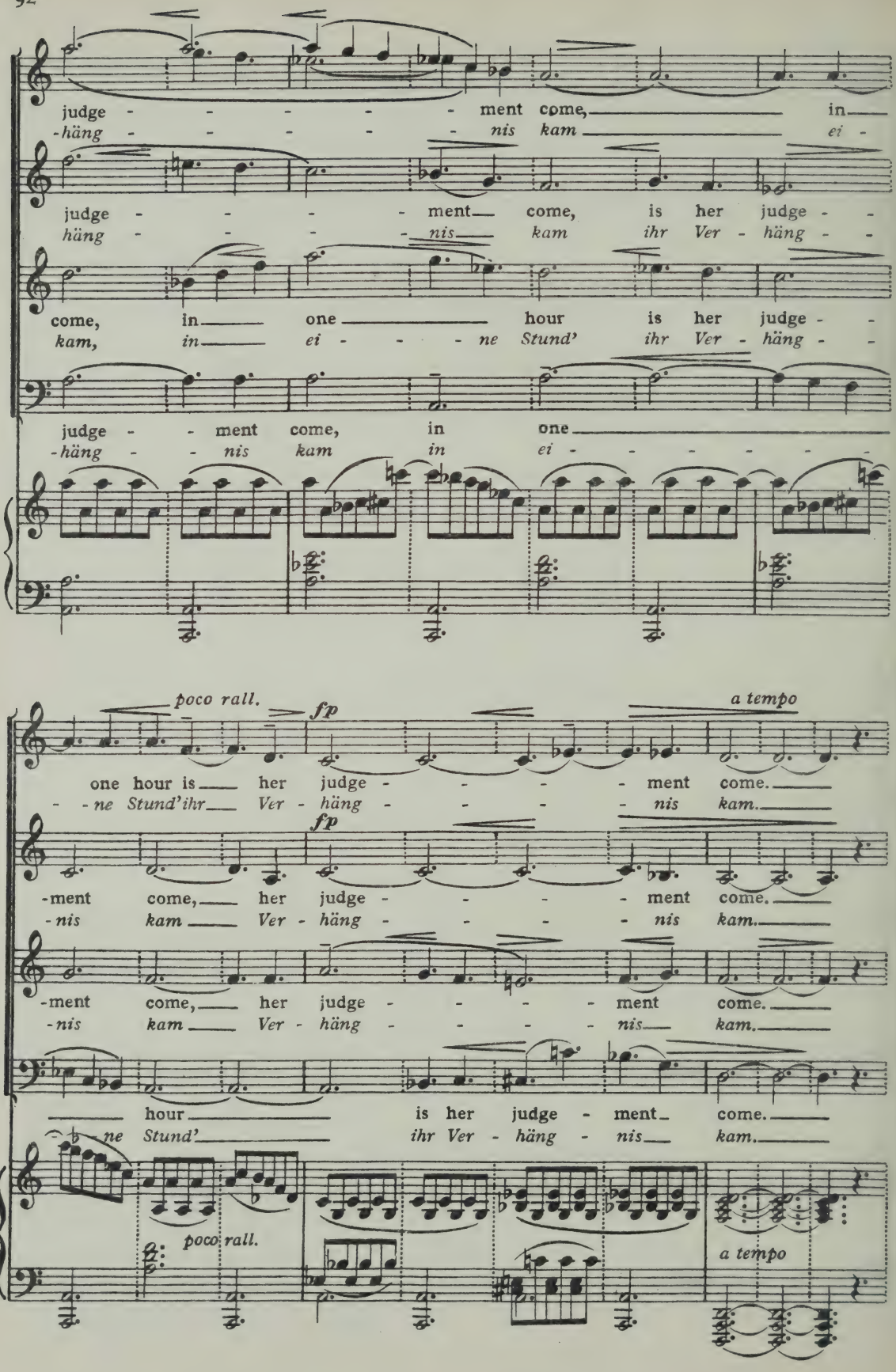

mer - chants of the earth weep, Wail,
Kauf - herr'n die - ser Welt wein - en, kla - -
mer - chants of the earth weep,
Kauf - herr'n die - ser Welt wein -
earth weep, Wail,
Welt wein en kla - -
- ment And the mer - chants of the earth
mern, und die Kauf - herr'n die ser Welt
- gen, Weep, Wail
wein - en kla - -
- - en kla - - gen Weep, Wail
kla - -
- - - - - - gen Weep,
wein
Weep, Wail,
wein - - en kla - -

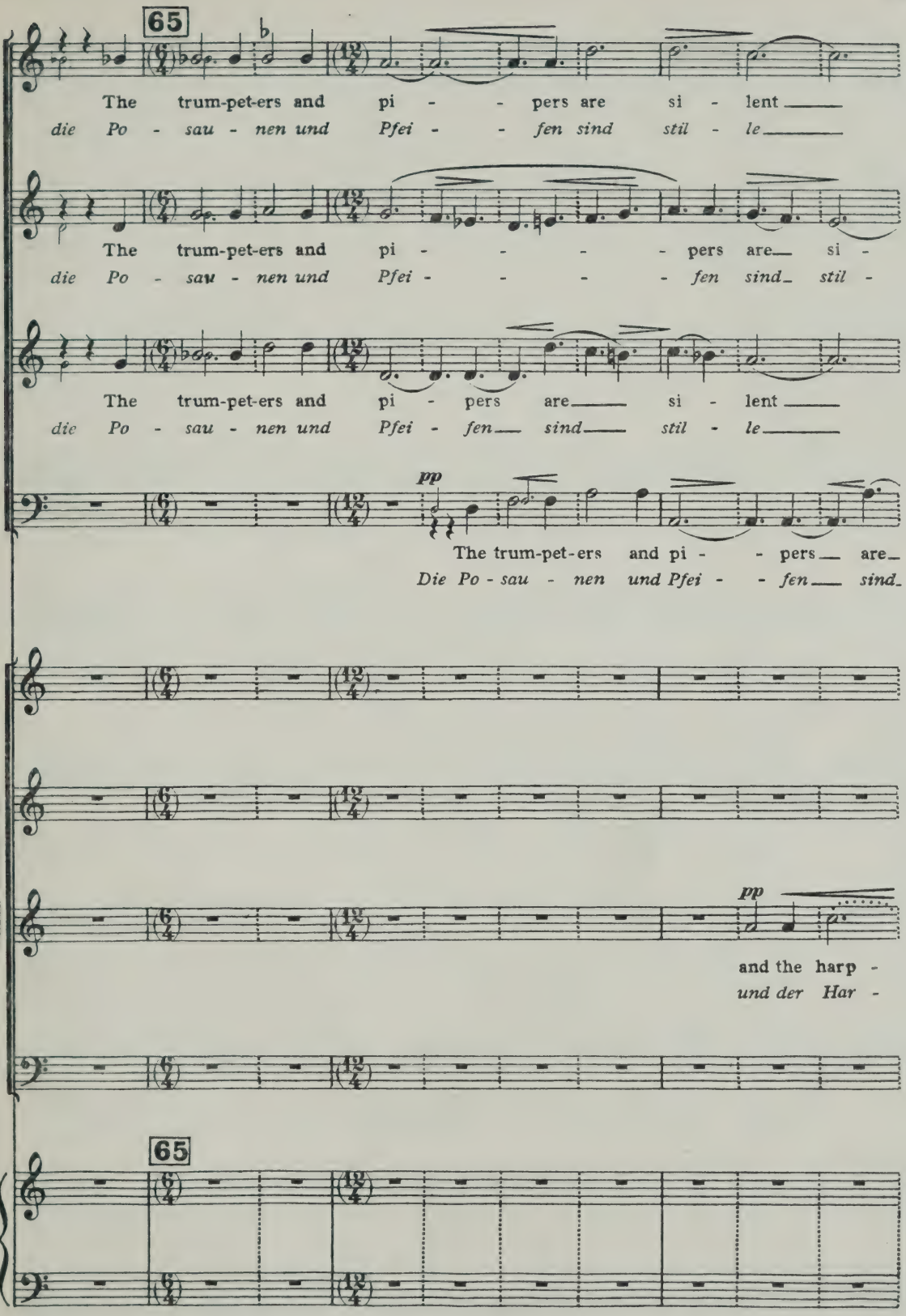

-gen weep, wail
-gen wein - - en, kla - - - - -
weep, wail, weep
-gen wein - - en kla - - - - -
wail, weep
- - en kla - - - - - - - - gen
weep, wail and rend their
-gen wein - - - - - en, wein - en
and rend their rai - - - - ment rend their
- - gen wein - en kla - - - - - gen wein - en,
wail and rend their rai - - ment
- - - - - gen wei - en kla - - gen
wail and rend their rai - - - -
kla - - - - - gen wein en kla - - - -
rai - - - - ment, rend their rai - - ment
kla - - - - gen wein - - en kla - - gen

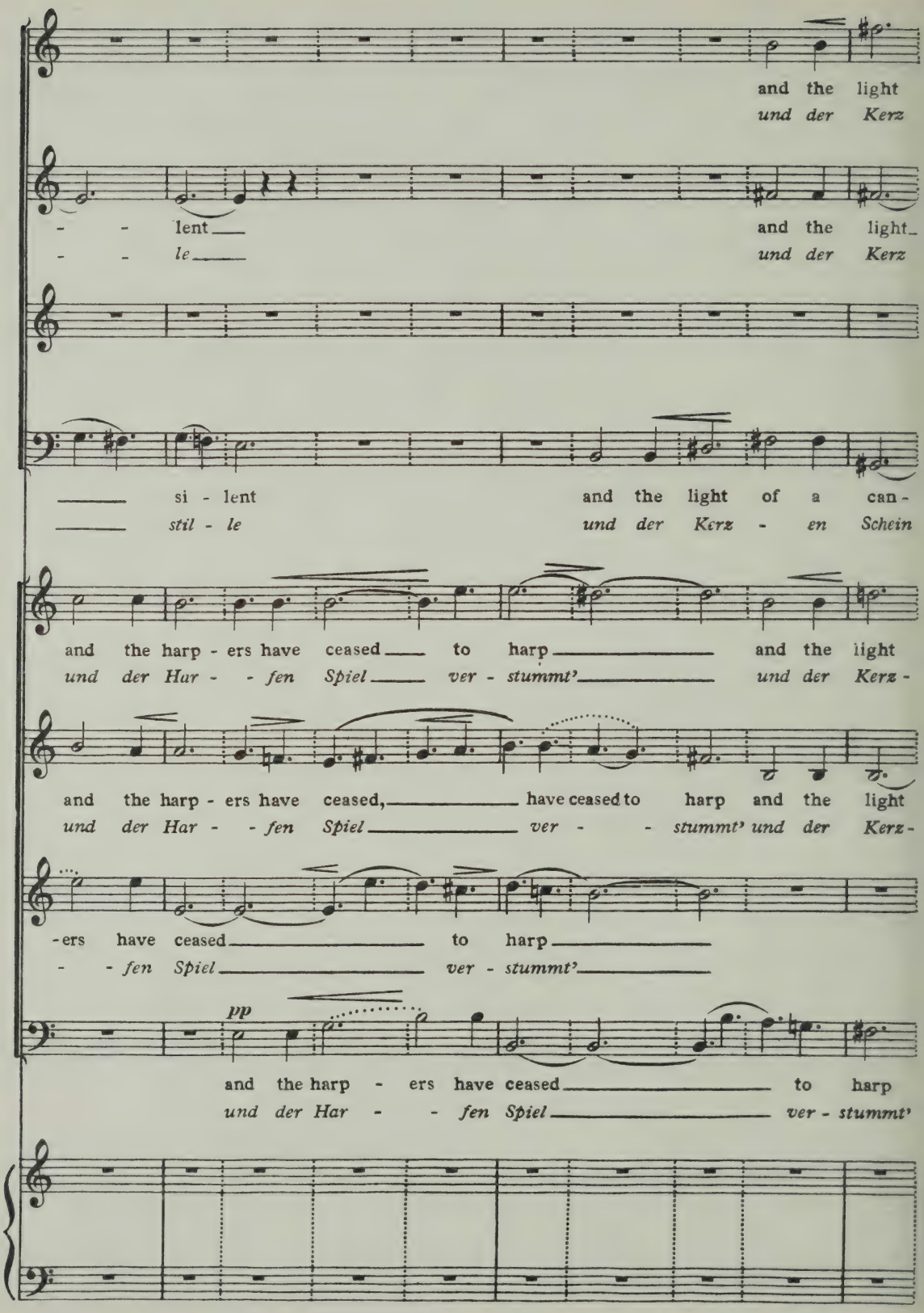

63
rai - - ment
kla - - gen
mp
They cry,
Sie schrein,
-ment, rend their rai - - ment
- - gen wein - en kla - - gen
mp
They cry, a - - las, a -
Sie schrein, we - - he, we -
63
mp
They
Sie
a - - las that great
we - - he, we - - he der gros - sen
mp
They cry, a - -
Sie schrein, we - -
las that great
he der gros - sen

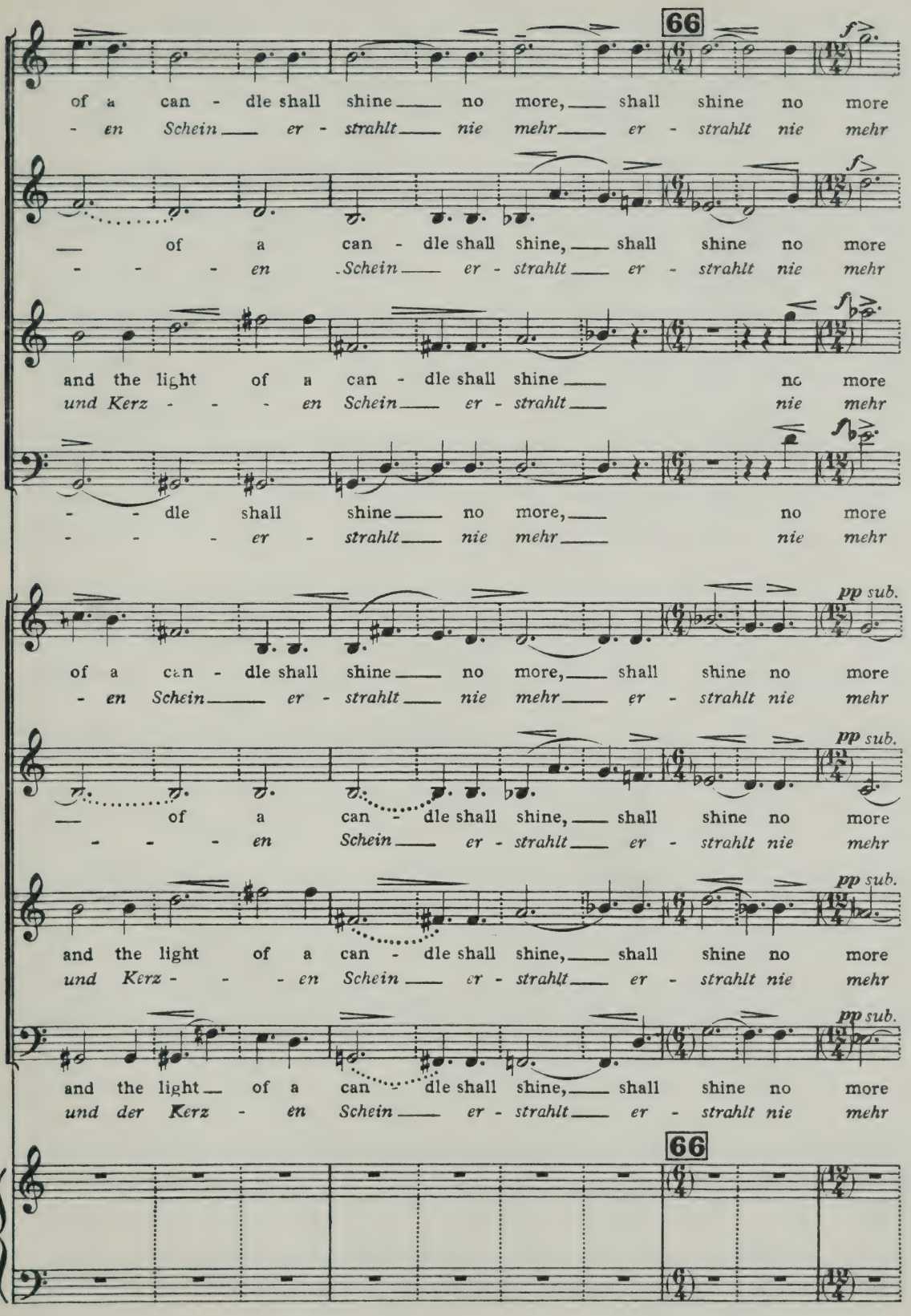

cry a - las
schrein we - he
ci - - - - - ty they
Stadt Sie
-las a - - - - - - - las
he, we - - - - - - - he
ci - - ty a - - - las
Stadt we - - - he
that great ci - - - - - ty
der gros - sen Stadt
cry a - las, a - - - - - - -
schrein we - he, we - - - - - - -
that great ci - - ty
der gros - sen Stadt
a - las, a -
we - he, we -

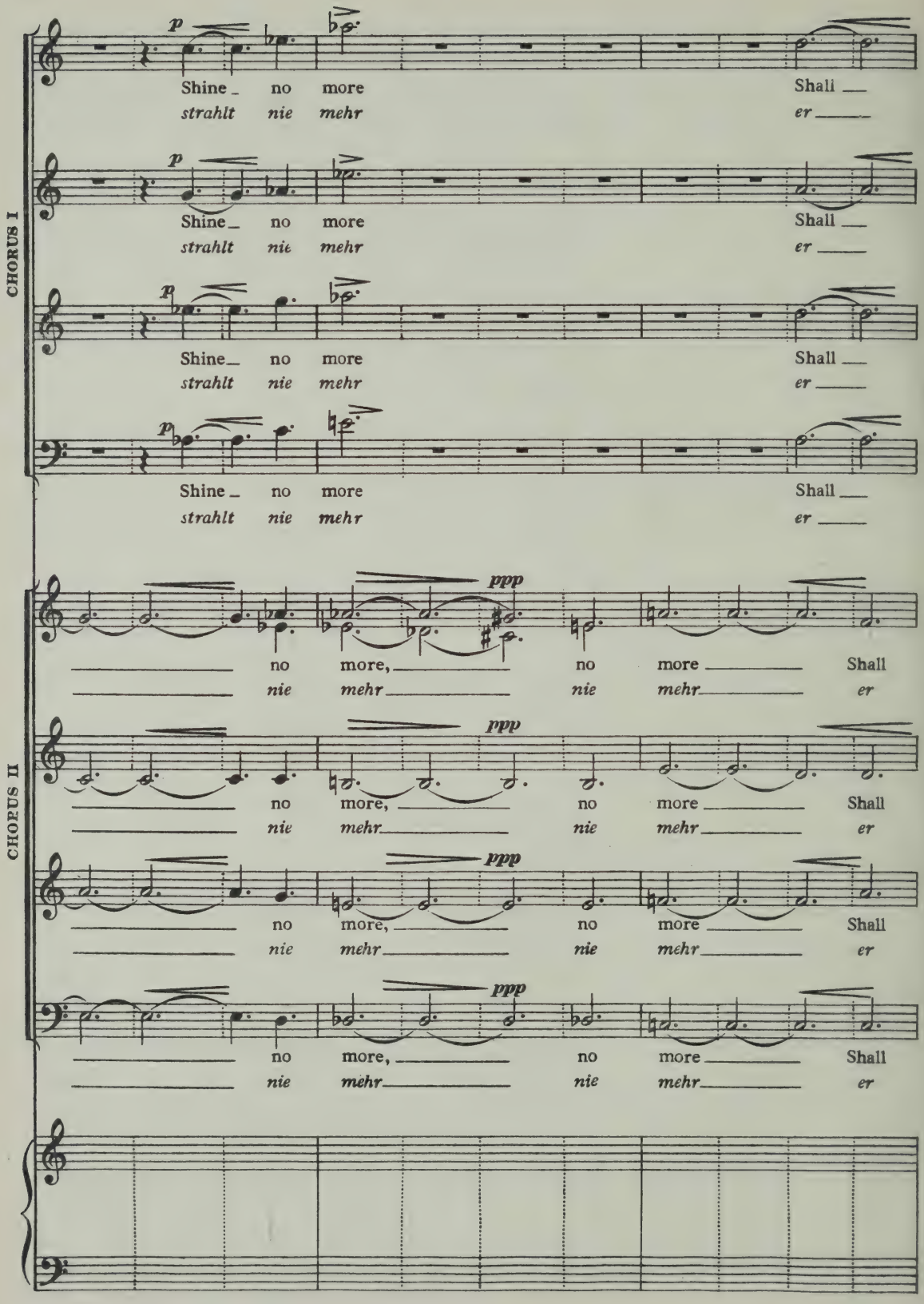

64
a - las that great ci - ty
we - he der Stadt
-las that great ci - ty in one
-he der gros - sen Stadt in ei -
in one
in ei -
-las that great ci - ty in one
64 -he der gros - sen Stadt in ei -
in one hour, in one hour is her
in ei - ne Stund', ei - ne Stund' ihr Ver-
f
hour is her judge - ment come, is her
ne Stund' ihr Ver - häng - nis kam ihr Ver-
hour is her judge - ment
ne Stund' ihr Ver - häng - nis
hour is her judge - ment come, is her
ne Stund' ihr Ver - häng - nis kam ihr Ver -
pressando

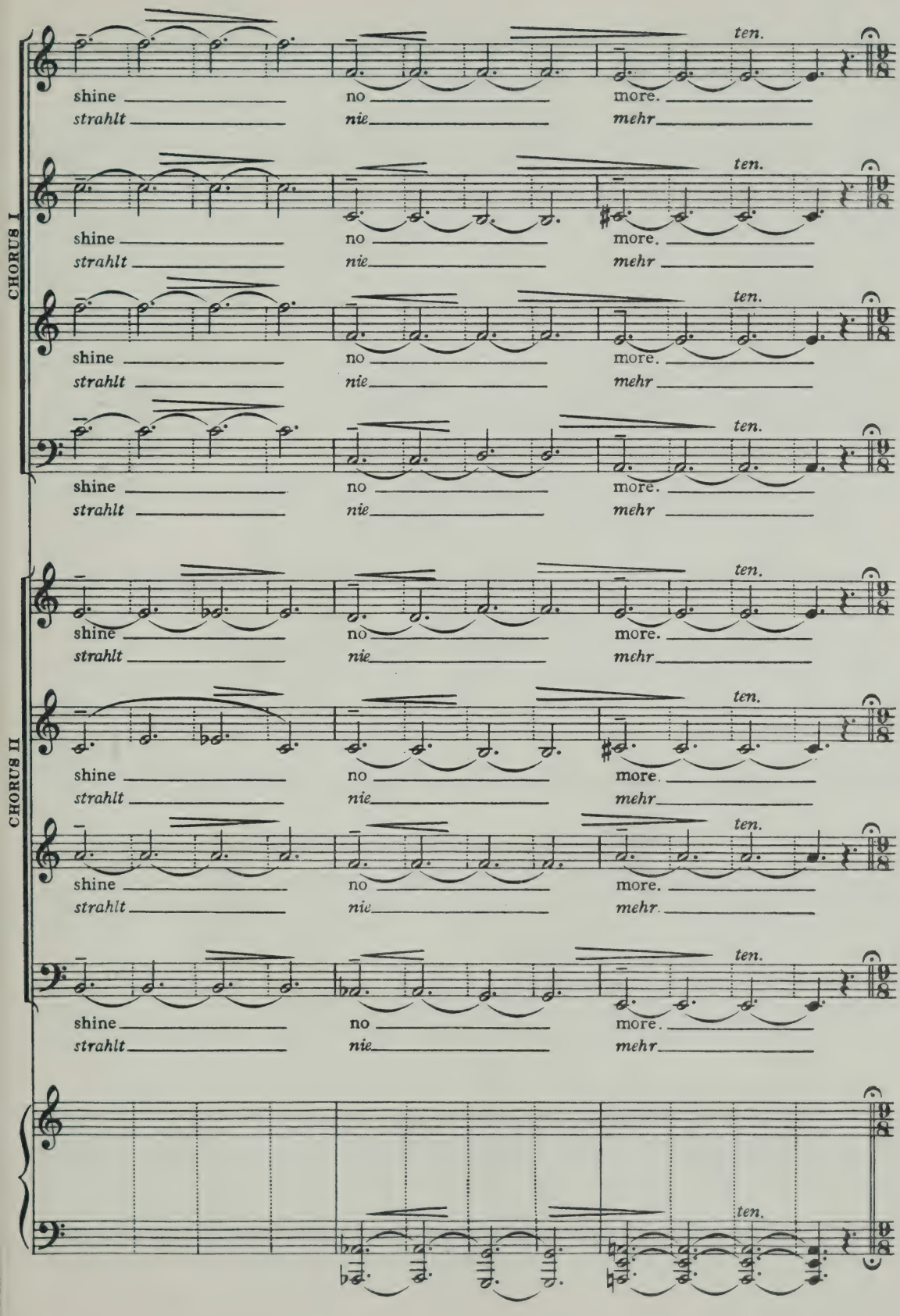

judge - - - - - ment come, in
-häng - - - - - nis kam ei -
judge - - - - ment come, is her judge -
häng - - - - nis kam ihr Ver - häng -
come, in one hour is her judge -
kam, in ei - - - - ne Stund' ihr Ver - häng -
judge - - ment come, in one
-häng - - nis kam in ei -
poco rall.
fp
a tempo
one hour is her judge - - - - ment come.
- - ne Stund' ihr Ver - häng - - - - nis kam.
fp
-ment come, her judge - - - - ment come.
-nis kam Ver - häng - - - - nis kam.
-ment come, her judge - - - - ment come.
-nis kam Ver - häng - - - - nis kam.
hour is her judge - ment come.
ne Stund' ihr Ver - häng - nis kam.
poco rall.
a tempo

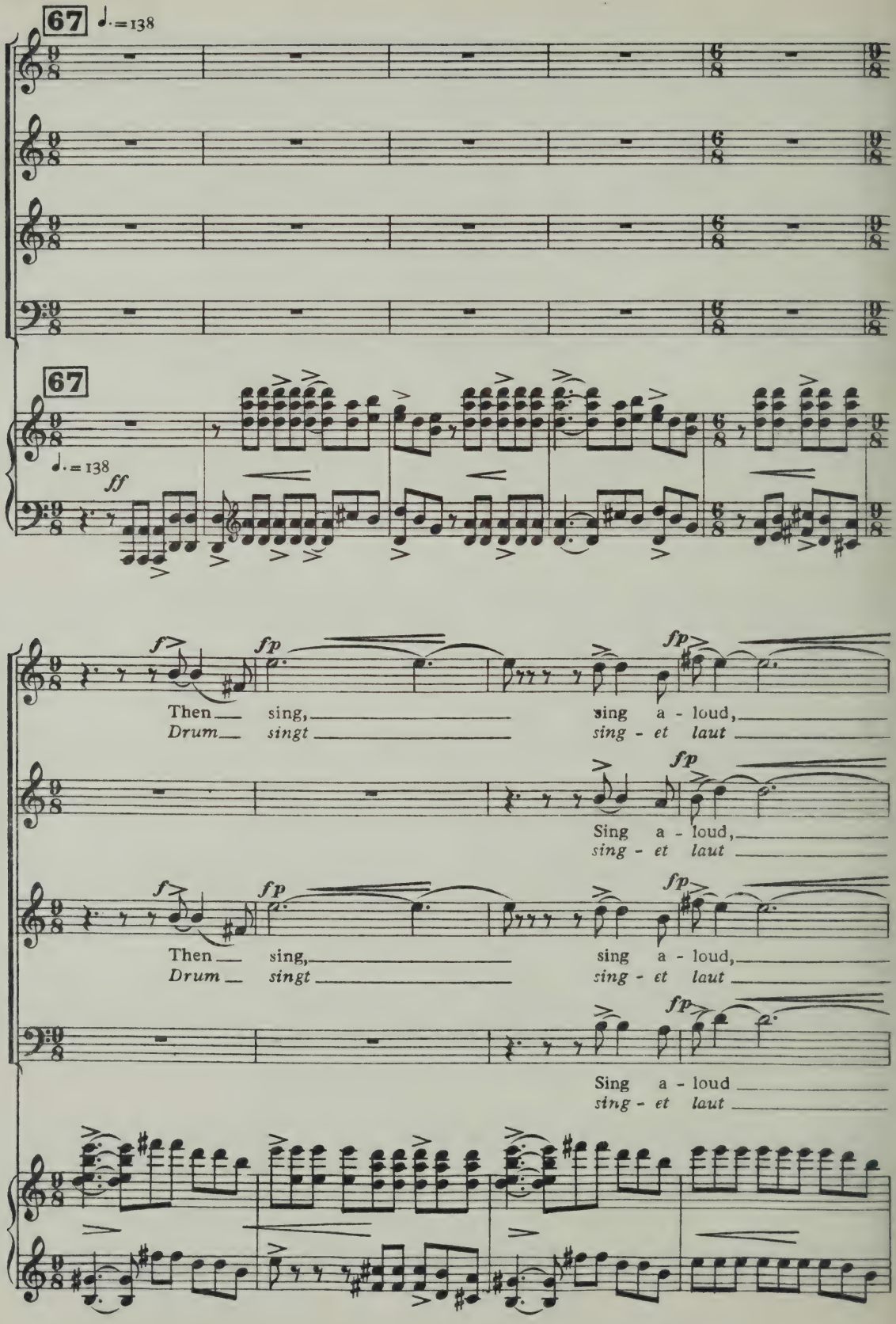

65
The trum-pet-ers and pi - - pers are si - lent
die Po - sau - nen und Pfei - - fen sind stil - le
The trum-pet-ers and pi - - - - pers are si -
die Po - sau - nen und Pfei - - - - fen sind stil -
The trum-pet-ers and pi - pers are si - lent
die Po - sau - nen und Pfei - fen sind stil - le
pp
The trum-pet-ers and pi - - pers are
Die Po - sau - nen und Pfei - - fen sind
pp
and the harp -
und der Har -
65
SEMI-CHORUS I
SEMI-CHORUS II

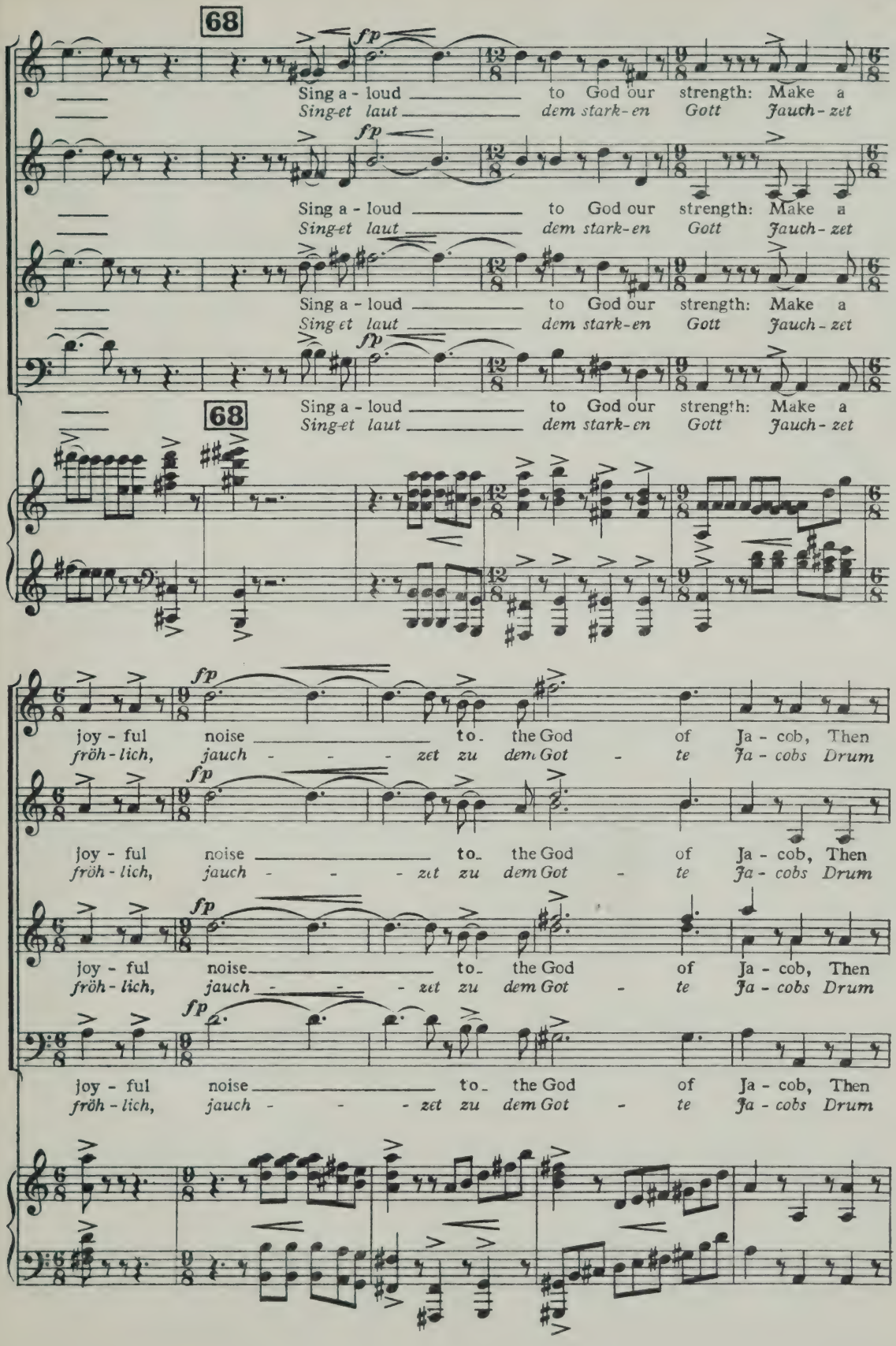

and the light
und der Kerz
- - lent
- - le
and the light
und der Kerz
si - lent
stil - le
and the light of a can -
und der Kerz - en Schein
and the harp - ers have ceased to harp
und der Har - - fen Spiel ver - stummt'
and the light
und der Kerz -
and the harp - ers have ceased,
und der Har - - fen Spiel
have ceased to harp and the light
ver - - stummt' und der Kerz -
-ers have ceased to harp
- - fen Spiel ver - stummt'
pp
and the harp - ers have ceased to harp
und der Har - - fen Spiel ver - stummt'

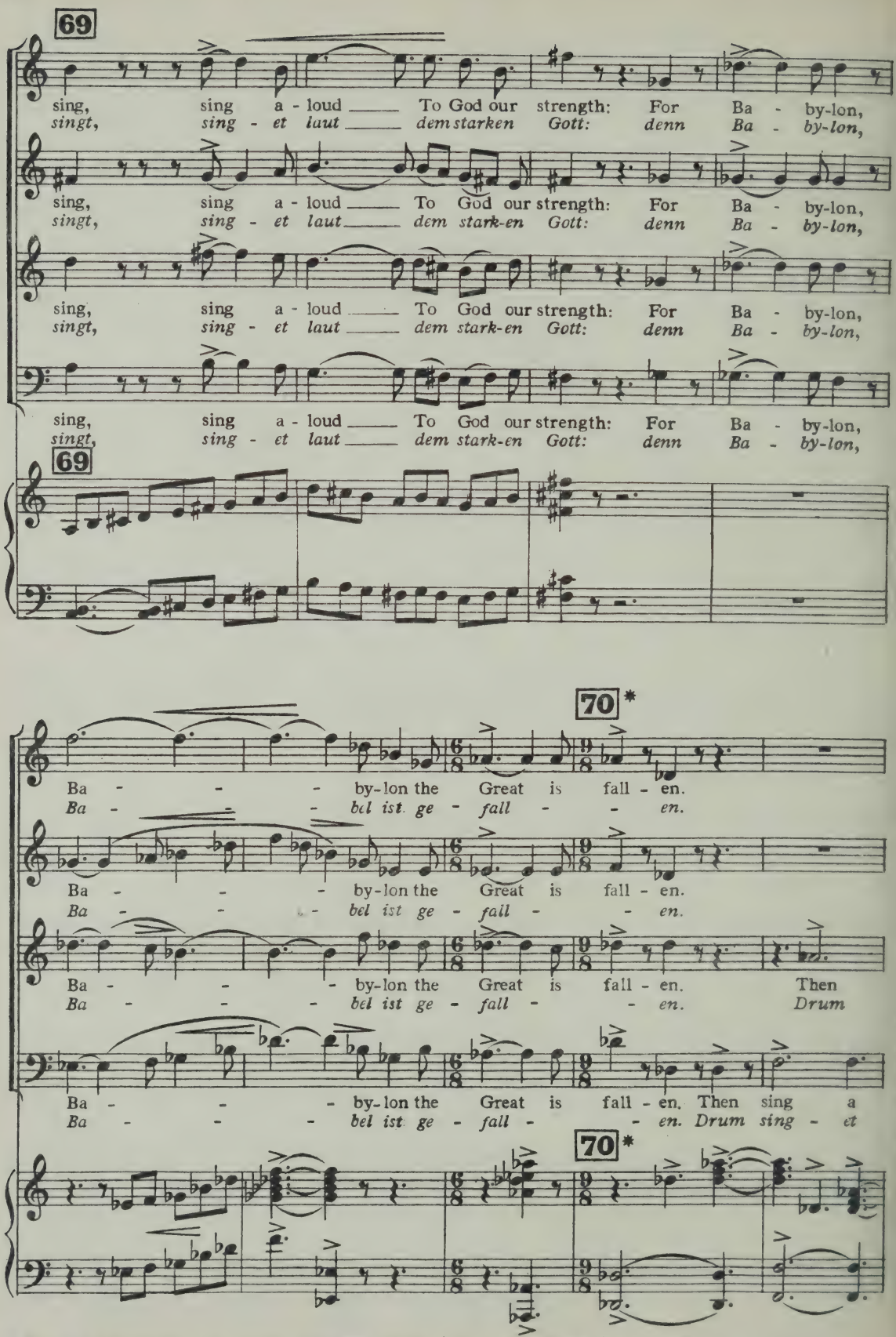

66
of a can - dle shall shine no more, shall shine no more
- en Schein er - strahlt nie mehr er - strahlt nie mehr
of a can - dle shall shine, shall shine no more
- - - - en Schein er - strahlt er - strahlt nie mehr
and the light of a can - dle shall shine no more
und Kerz - - - en Schein er - strahlt nie mehr
- - dle shall shine no more,
- - - - er - strahlt nie mehr
pp sub.
of a can - dle shall shine no more, shall shine no more
- en Schein er - strahlt nie mehr er - strahlt nie mehr
of a can - dle shall shine, shall shine no more
- - - - en Schein er - strahlt er - strahlt nie mehr
and the light of a can - dle shall shine, shall shine no more
und Kerz - - - en Schein er - strahlt er - strahlt nie mehr
and the light of a can - dle shall shine, shall shine no more
und der Kerz - en Schein er - strahlt er - strahlt nie mehr
66


CHORUS I
CHORUS II
p
Shine no more Shall
strahlt nie mehr er
ppp
no more, no more Shall
nie mehr nie mehr er

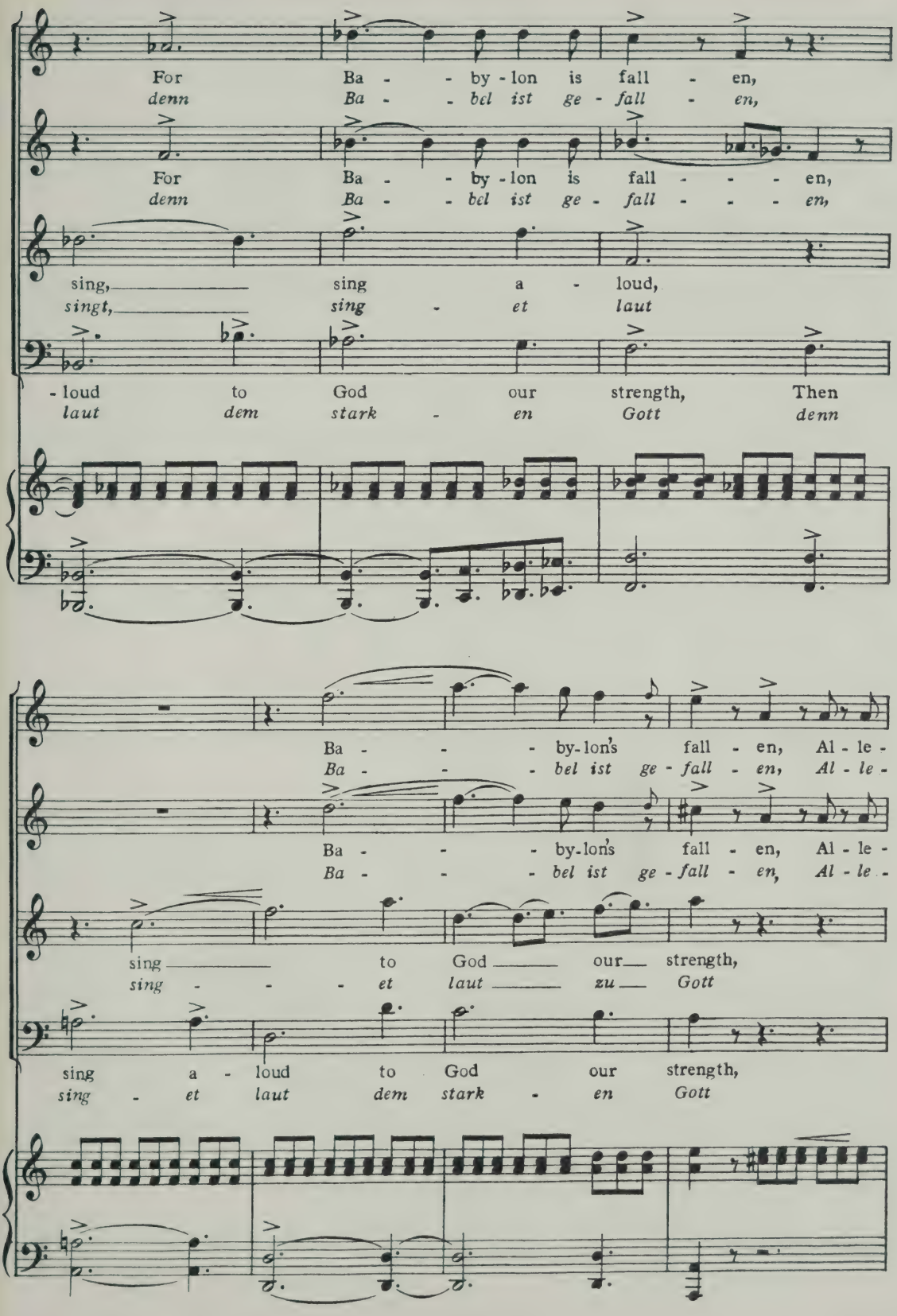

CHORUS I
CHORUS II
shine
strahlt
no
nie
more.
mehr
ten.

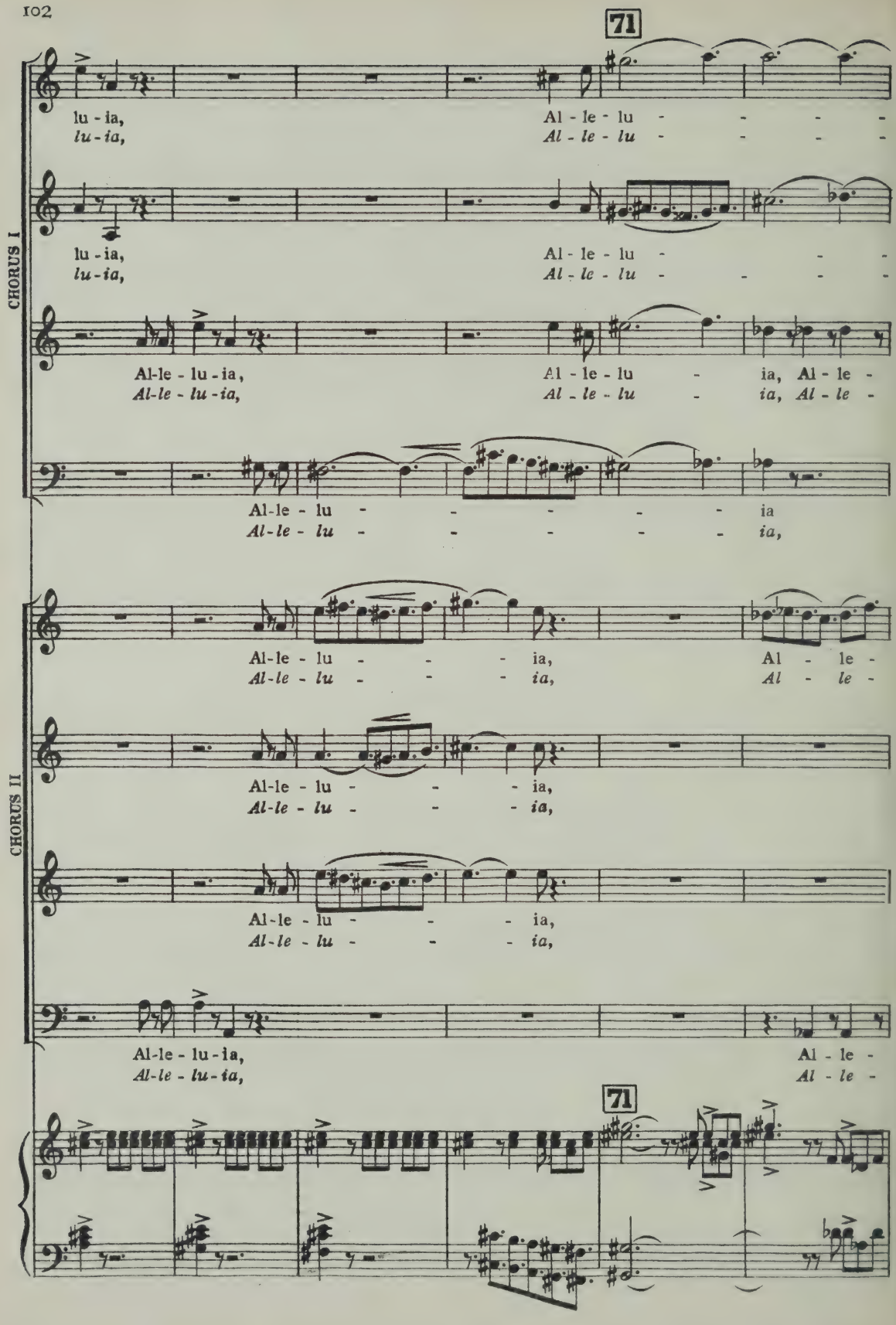

67
♩. = 138
67
♩. = 138
ff
f
fp
fp
Then sing, sing a - loud,
Drum singt sing - et laut
fp
Sing a - loud,
sing - et laut
f
fp
fp
Then sing, sing a - loud,
Drum singt sing - et laut
fp
Sing a - loud
sing - et laut

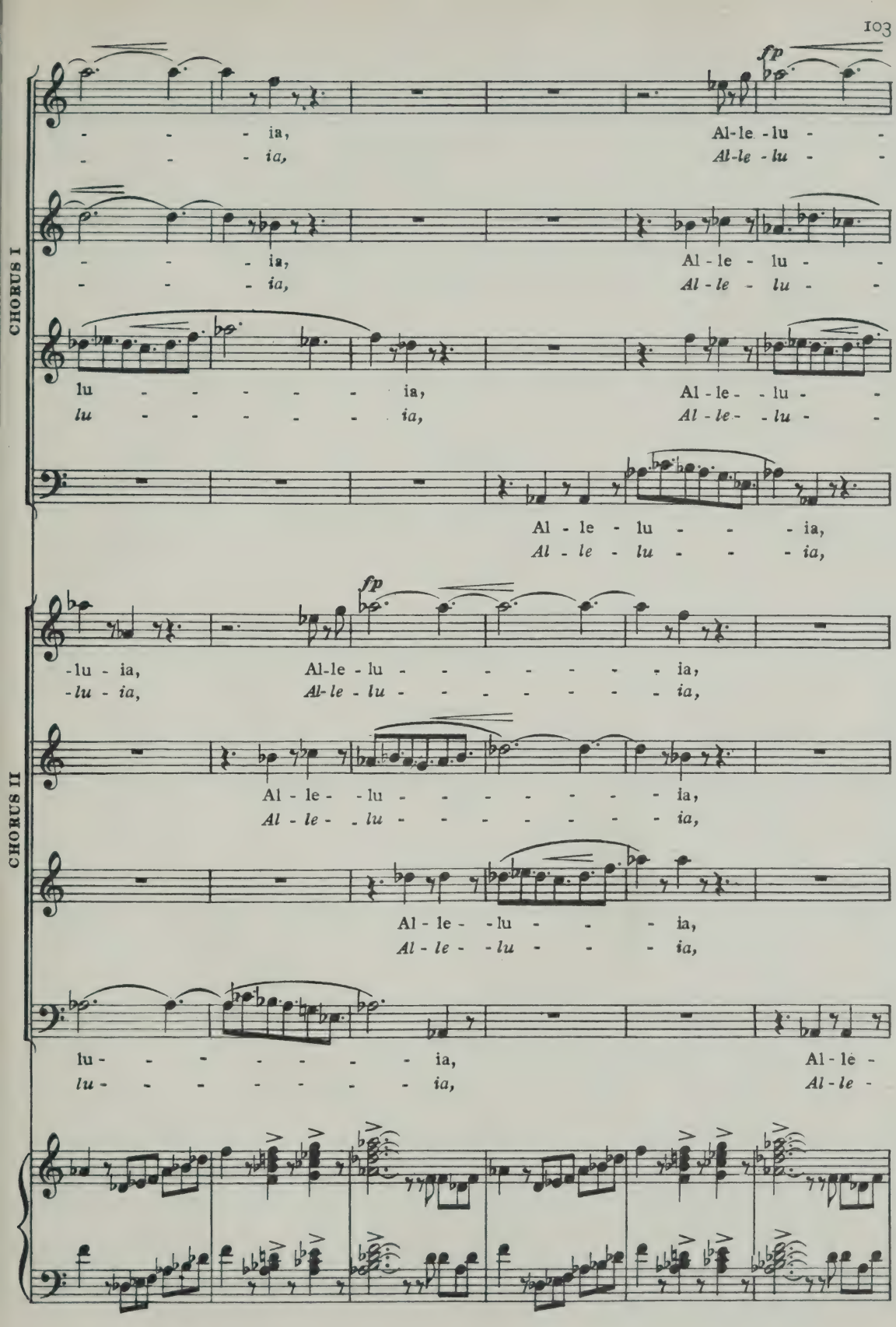

68
fp
Sing a - loud to God our strength: Make a
Sing-et laut dem stark-en Gott Jauch - zet
68
joy - ful noise to the God of Ja - cob, Then
fröh - lich, jauch - - - zet zu dem Got - te Ja - cobs Drum

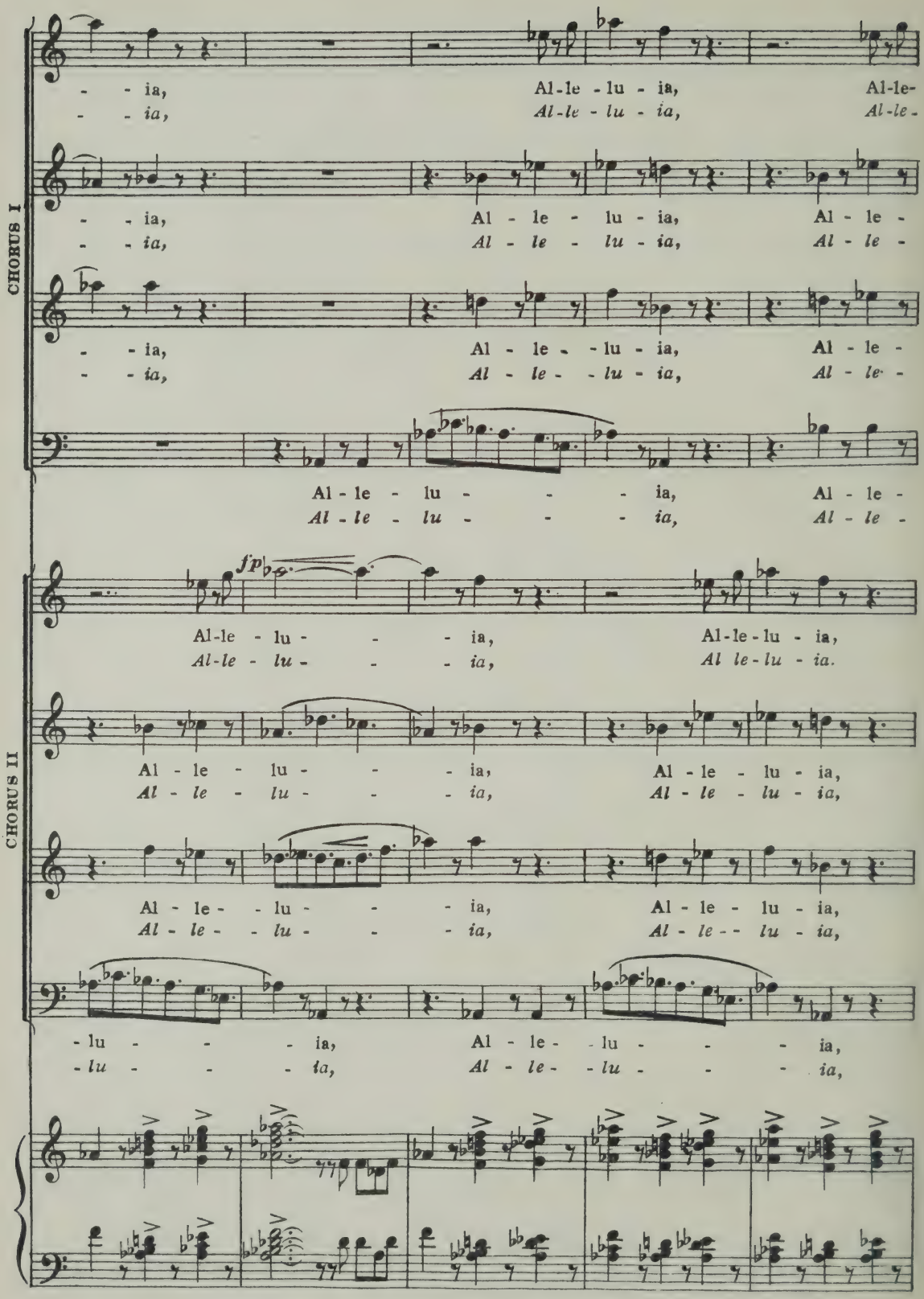


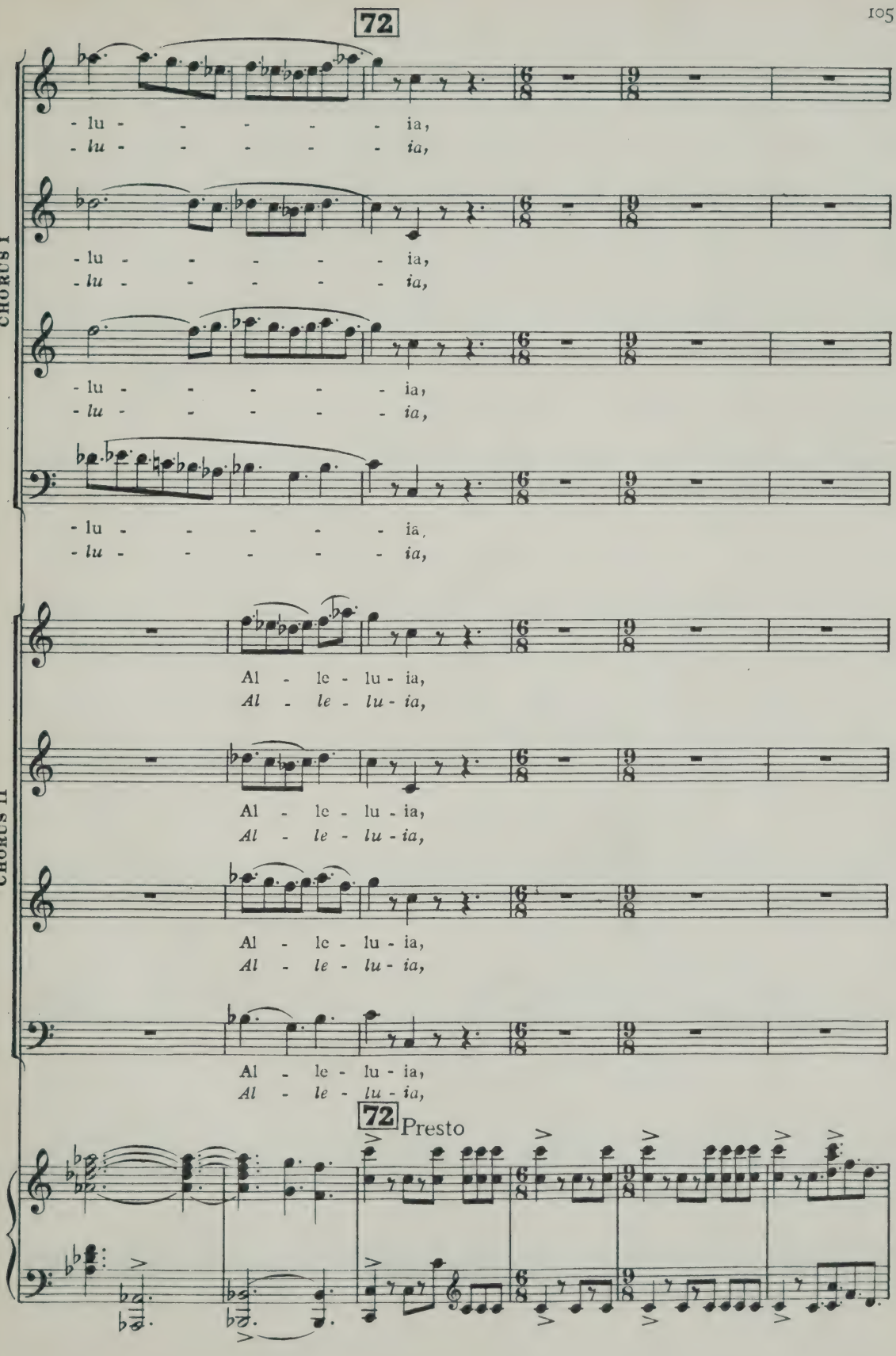
*There is a graduated '*piu mosso*' from 70 where ♩. = 138-144 to 74 ♩. = 176-184

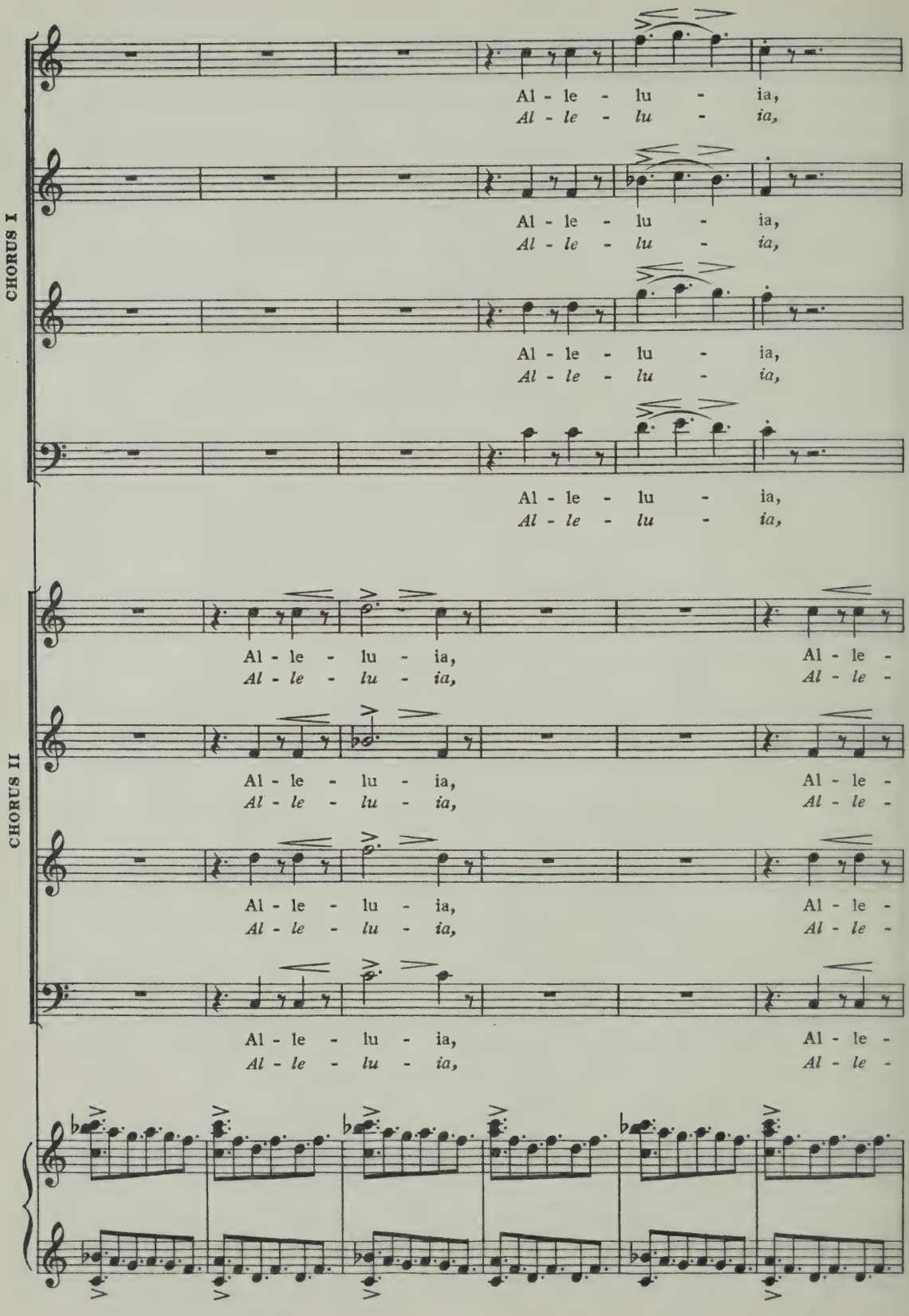

For Ba - - by - lon is fall - en,
denn Ba - - bel ist ge - fall - en,
For Ba - - by - lon is fall - - - en,
denn Ba - - bel ist ge - fall - - - en,
sing, sing a - loud,
singt, sing - et laut
- loud to God our strength, Then
laut dem stark - en Gott denn
Ba - - - by-lon's fall - en, Al - le -
Ba - - - bel ist ge - fall - en, Al - le -
Ba - - - by-lon's fall - en, Al - le -
Ba - - - bel ist ge - fall - en, Al - le -
sing to God our strength,
sing - - - et laut zu Gott
sing a - loud to God our strength,
sing - et laut dem stark - en Gott

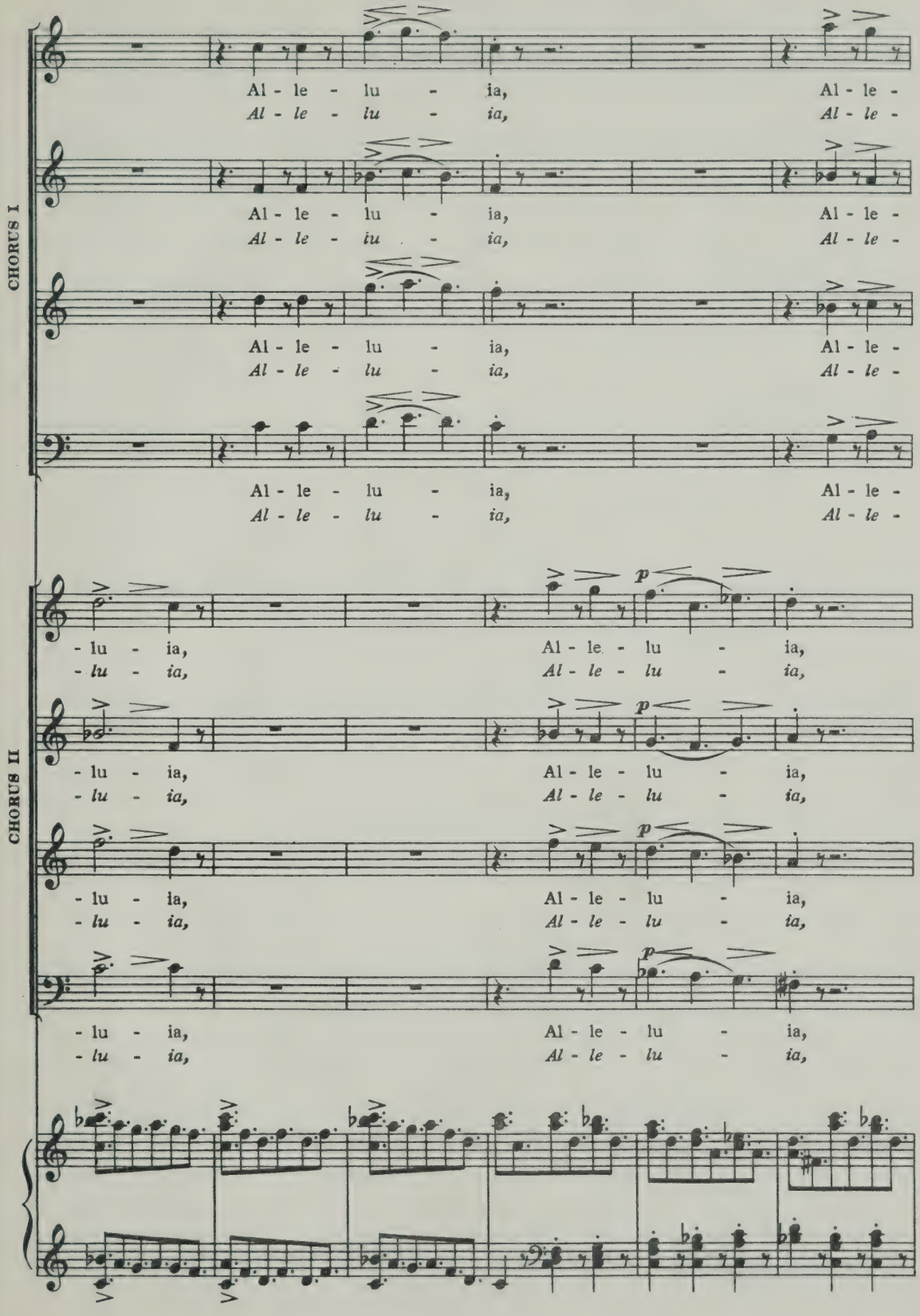

71
lu - ia,
lu - ia,
Al - le - lu - - - -
Al - le - lu - - - -
CHORUS I
lu - ia,
lu - ia,
Al - le - lu - - -
Al - le - lu - - -
Al-le - lu - ia,
Al-le - lu - ia,
Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
Al-le - lu - - - - - ia
Al-le - lu - - - - - ia,
Al-le - lu - - - ia,
Al-le - lu - - - ia,
Al - le -
Al - le -
CHORUS II
Al-le - lu - - - ia,
Al-le - lu - - - ia,
Al-le - lu - - - ia,
Al-le - lu - - - ia,
Al-le - lu-ia,
Al-le - lu-ia,
Al - le -
Al - le -
71

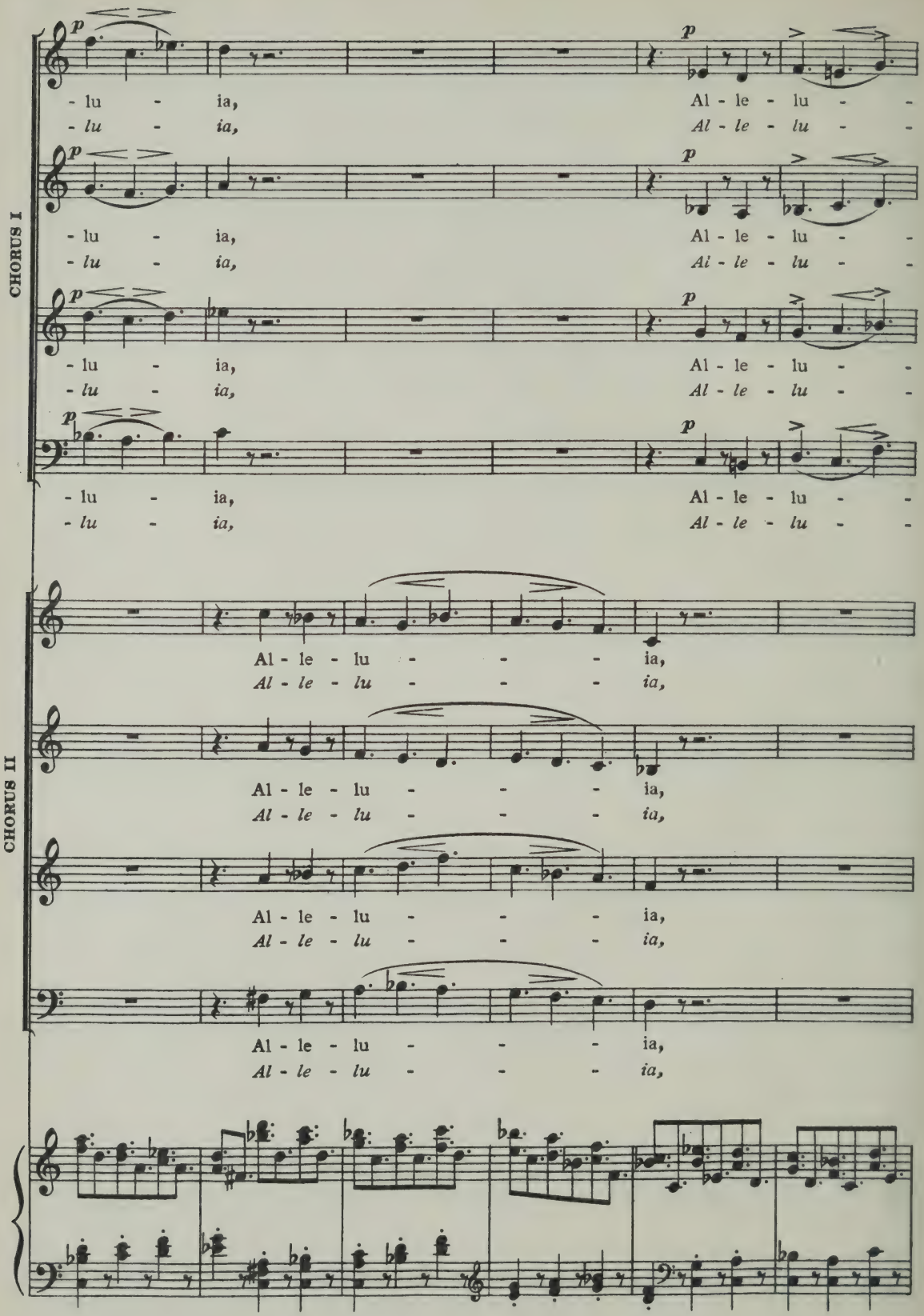

CHORUS I
CHORUS II
fp
fp
- - - ia,
- - - ia,
Al-le-lu - -
Al-le-lu - -
- - - ia,
- - - ia,
Al - le - lu - -
Al - le - lu - -
lu - - - - - - ia,
lu - - - - - - ia,
Al - le - lu - -
Al - le - lu - -
Al - le - lu - - - ia,
Al - le - lu - - - ia,
-lu - ia,
-lu - ia,
Al-le - lu - - - - - - - ia,
Al-le - lu - - - - - - - ia,
Al - le - lu - - - - - - - ia,
Al - le - lu - - - - - - - ia,
Al - le - lu - - - ia,
Al - le - lu - - - ia,
lu - - - - - - - ia,
lu - - - - - - - ia,
Al - le -
Al - le -

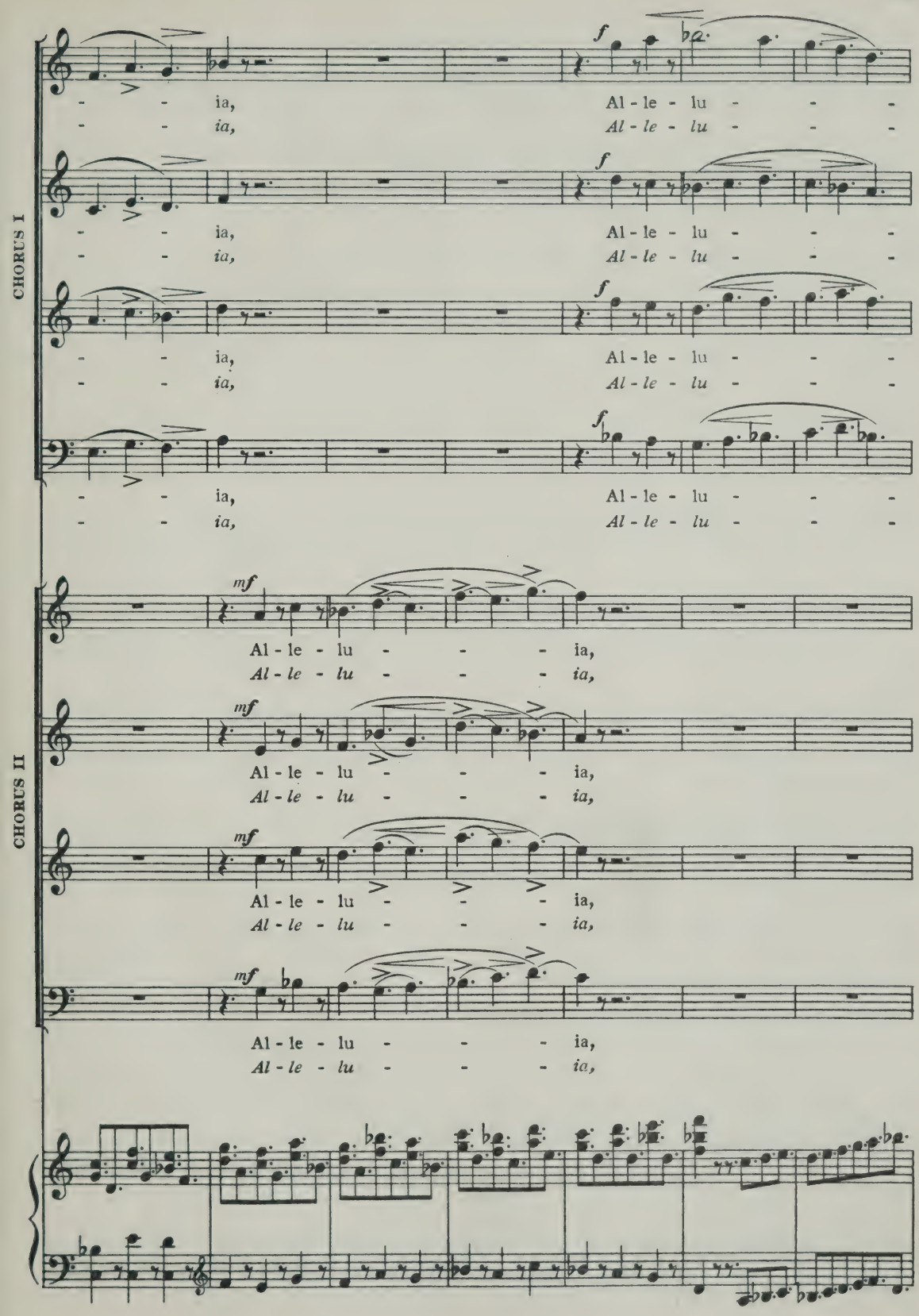

CHORUS I
CHORUS II
- - ia, Al-le - lu - ia, Al-le-
- - ia, Al-le-lu-ia, Al-le-
- - ia, Al - le - lu - ia, Al - le -
- - ia, Al - le - lu - ia, Al - le -
- - ia, Al - le - -lu - ia, Al - le -
- - ia, Al - le - -lu - ia, Al - le -
Al - le - lu - - - ia, Al - le -
Al - le - lu - - - ia, Al - le -
f p
Al-le - lu - - - ia, Al-le-lu - ia,
Al-le - lu - - - ia, Al le-lu - ia.
Al - le - lu - - - ia, Al - le - lu - ia,
Al - le - lu - - - ia, Al - le - lu - ia,
Al - le - - lu - - - ia, Al - le - lu - ia,
Al - le - - lu - - - ia, Al - le - - lu - ia,
- lu - - - ia, Al - le - lu - - - ia,
- lu - - - ia, Al - le - lu - - - ia,

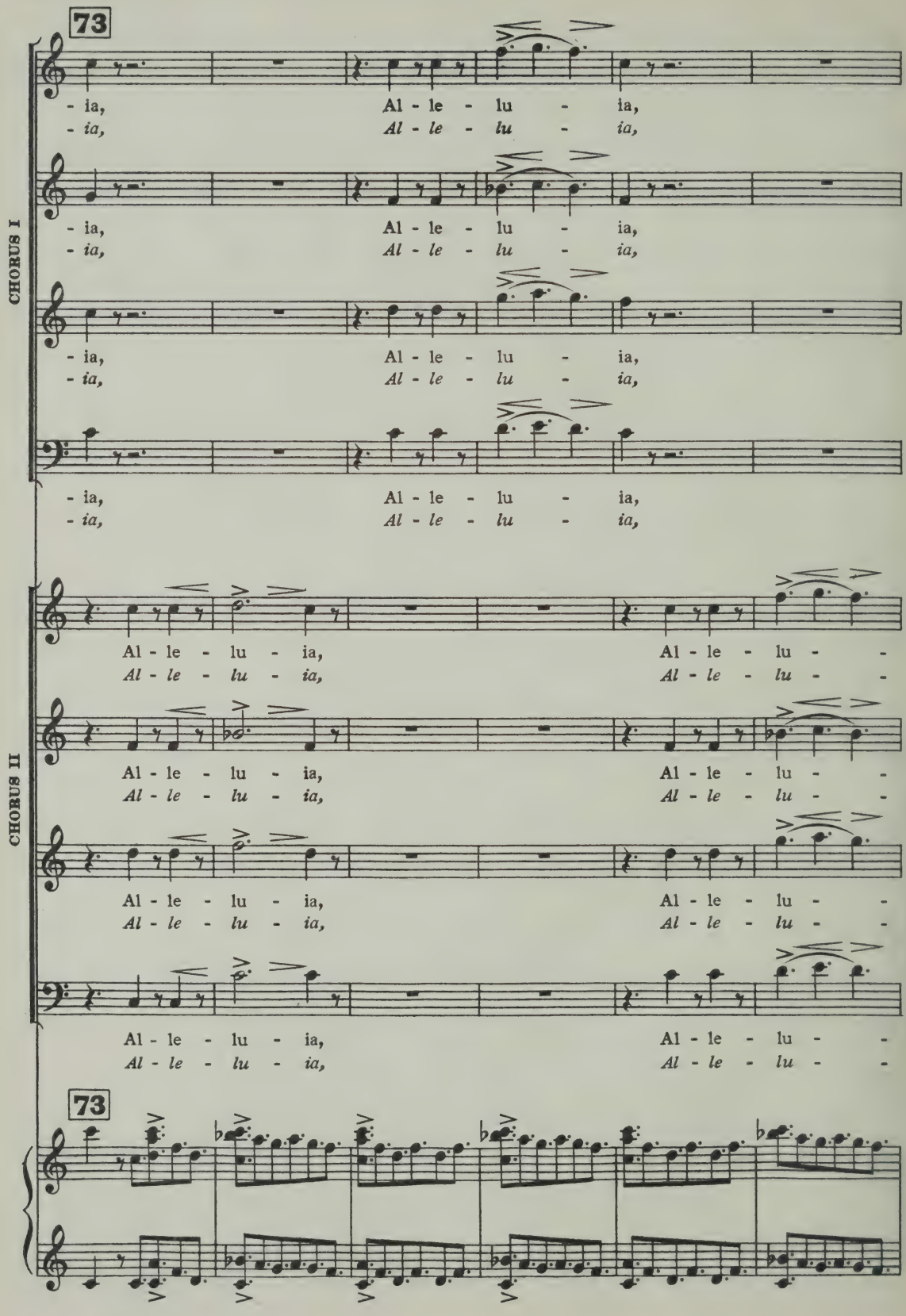

72
CHORUS I
- lu - - - - - ia,
- lu - - - - - ia,
- lu - - - - - ia,
- lu - - - - - ia,
- lu - - - - - ia,
- lu - - - - - ia,
CHORUS II
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu - ia,
72 Presto

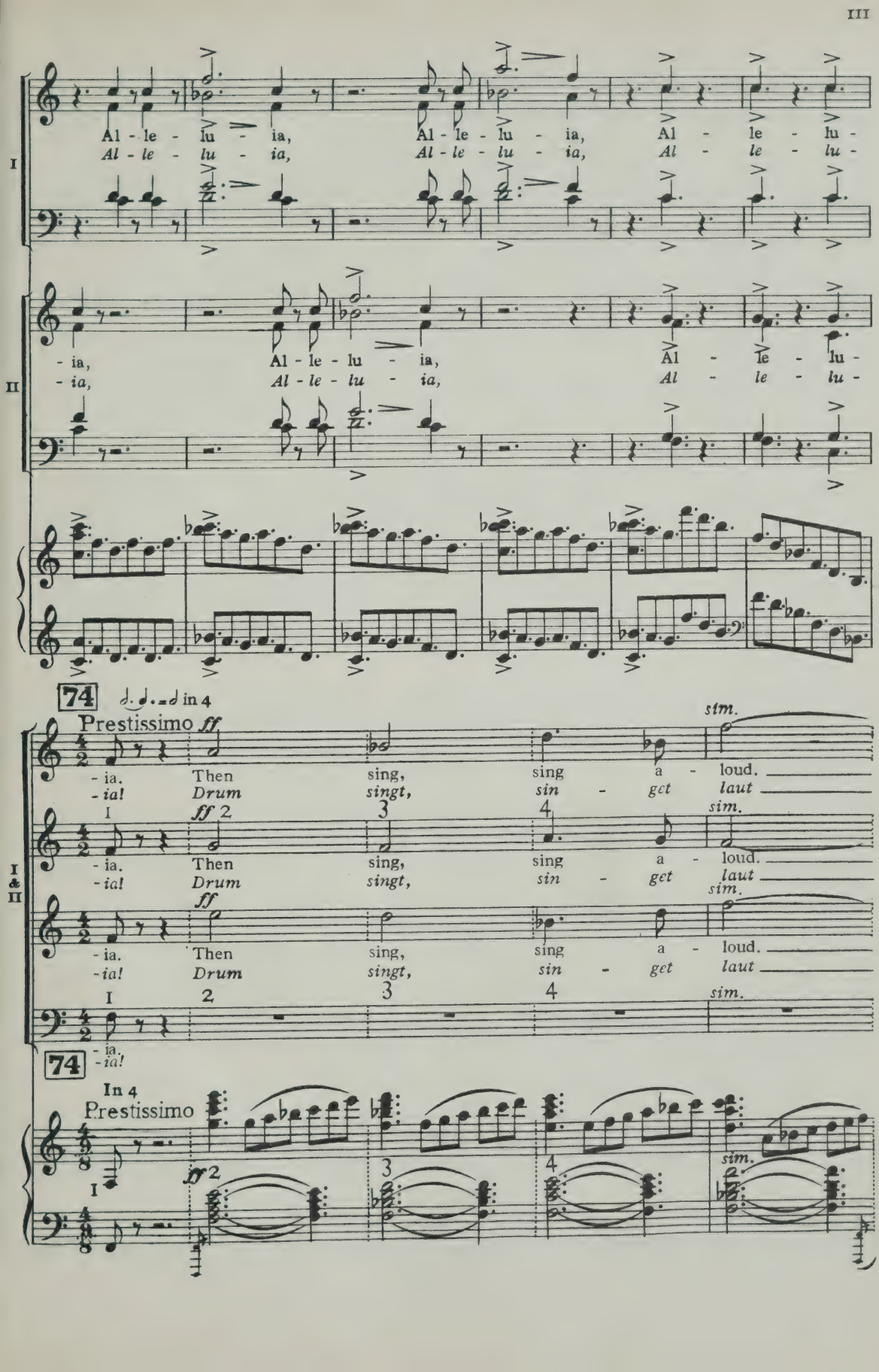

CHORUS I
CHORUS II
Al - le - lu - ia,
Al - le - lu - ia,
Al - le -

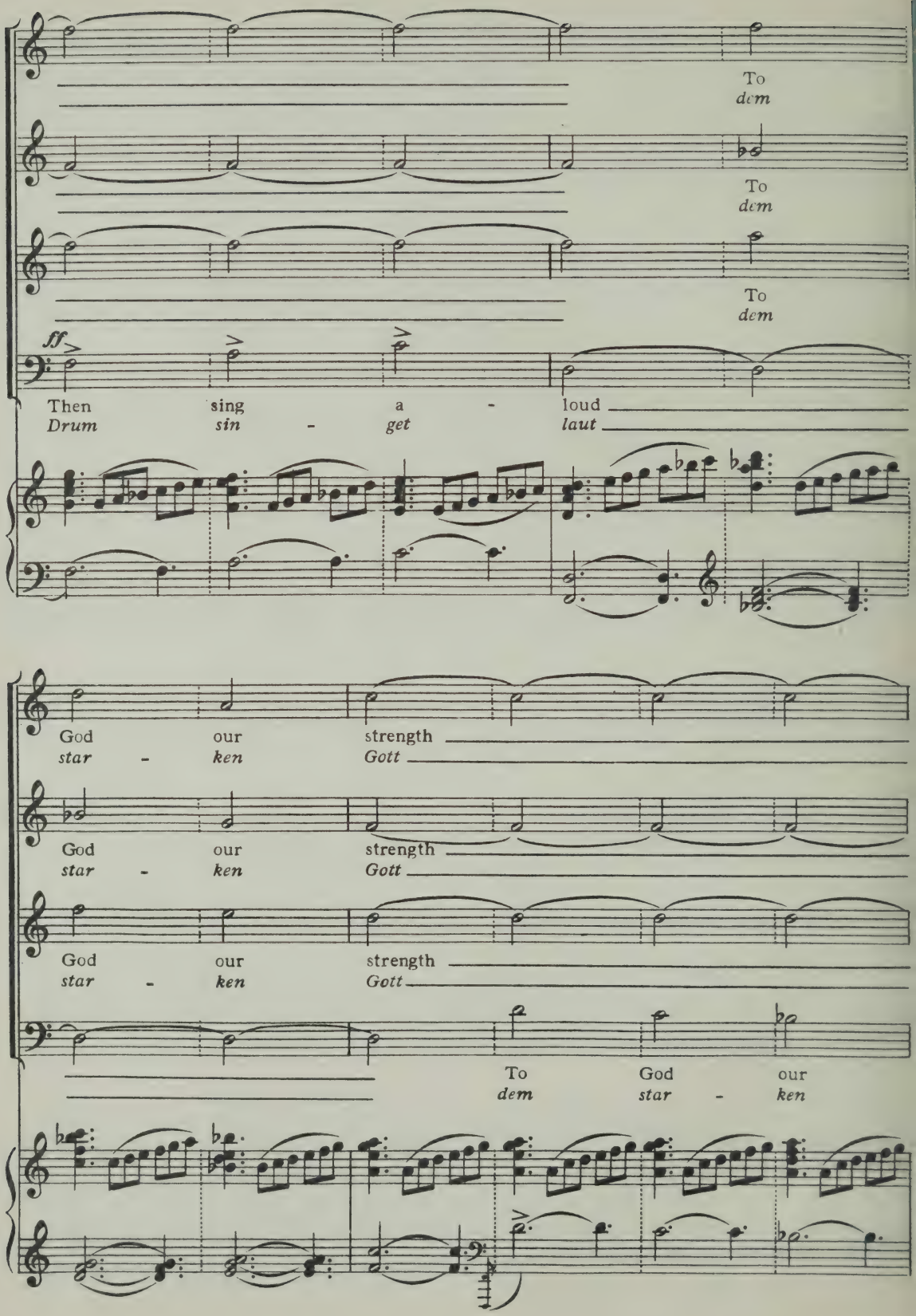

CHORUS I
CHORUS II
Al - le - lu - ia,
Al - le -
Al - le - lu - ia,
Al - le -
Al - le - lu - ia,
Al - le -
Al - le - lu - ia,
Al - le -
- lu - ia,
Al - le - lu - ia,
- lu - ia,
Al - le - lu - ia,
- lu - ia,
Al - le - lu - ia,
- lu - ia,
Al - le - lu - ia,
p

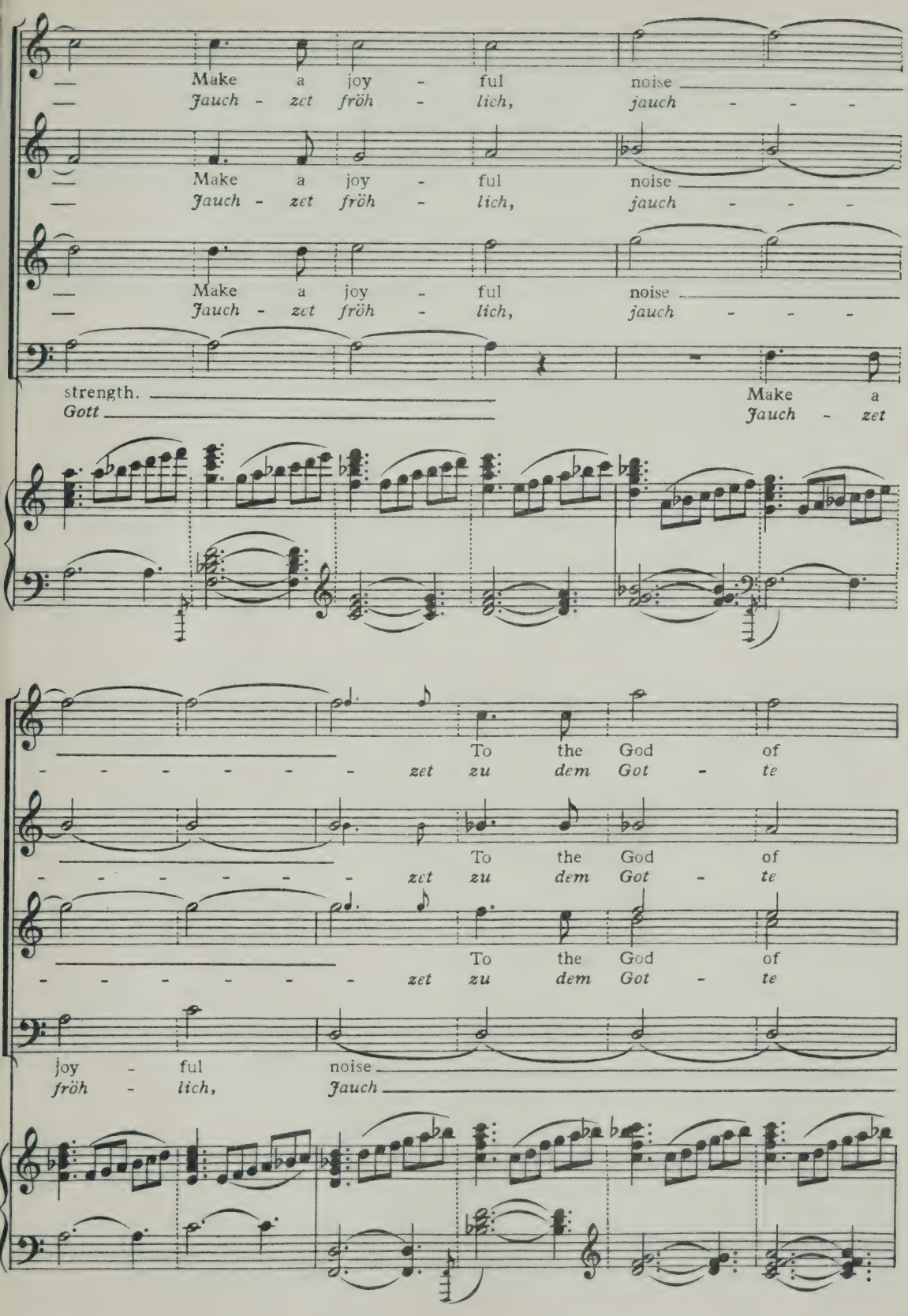

CHORUS I
CHORUS II
p
- lu - ia,
- lu - ia,
Al - le - lu - -
Al - le - lu - -
Al - le - lu - - - ia,
Al - le - lu - - - ia,

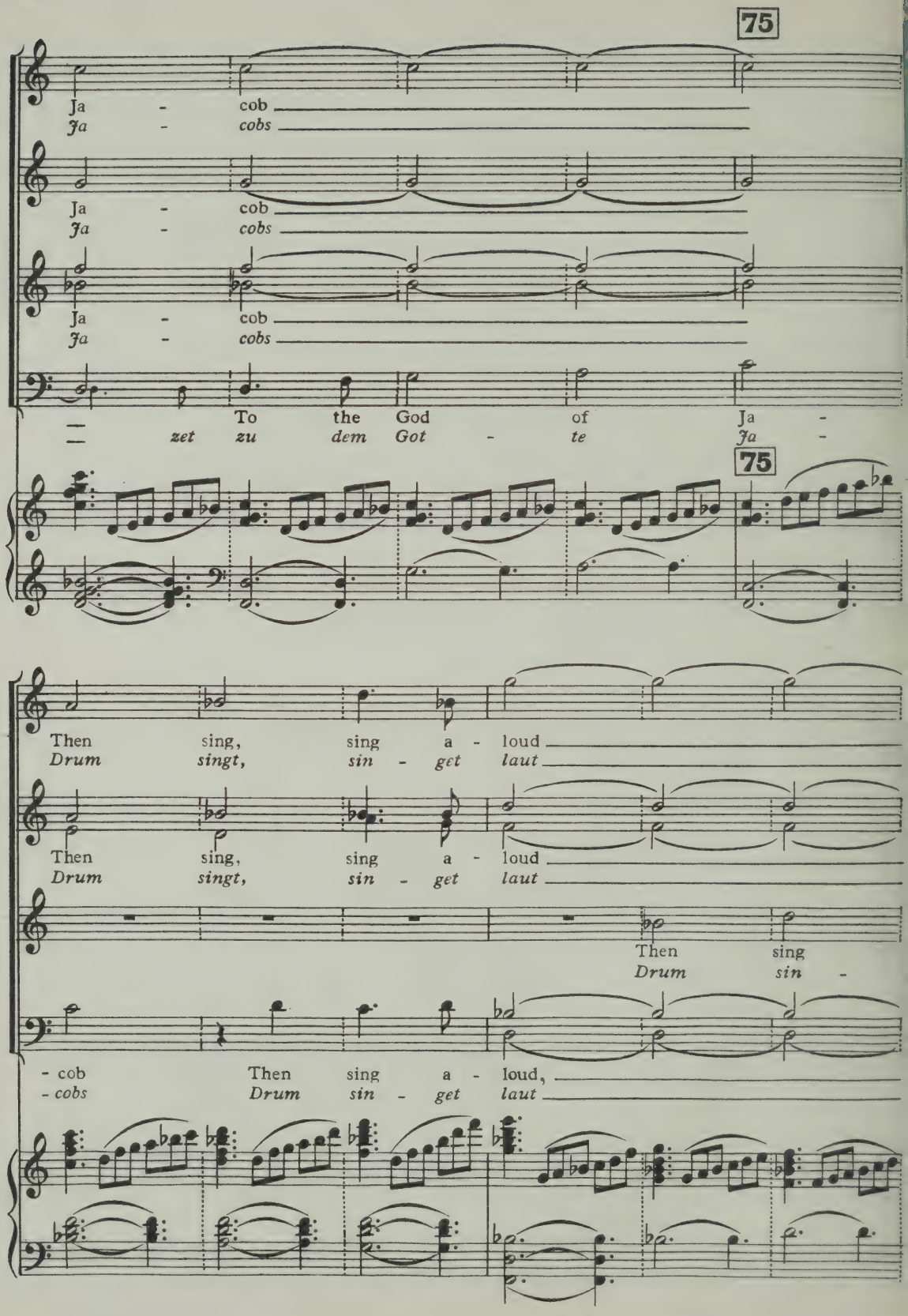

CHORUS I
CHORUS II
f
mf
- - ia,
- - ia,
Al - le - lu - - -
Al - le - lu - - ia,

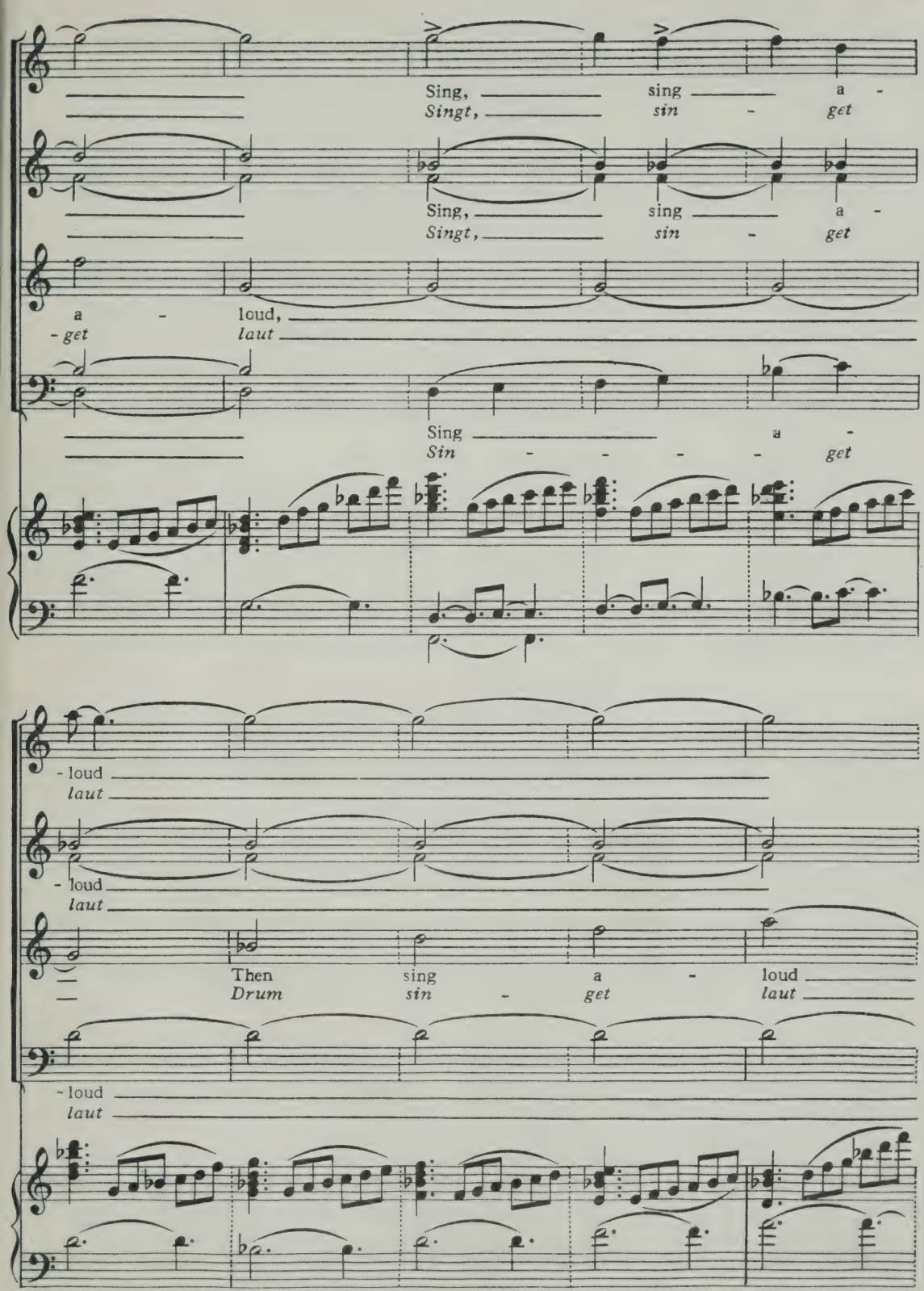

73
CHORUS I
- ia, Al - le - lu - ia,
- ia, Al - le - lu - ia,
- ia, Al - le - lu - ia,
- ia, Al - le - lu - ia,
- ia, Al - le - lu - ia,
CHORUS II
Al - le - lu - ia, Al - le - lu -
Al - le - lu - ia, Al - le - lu -
Al - le - lu - ia, Al - le - lu -
Al - le - lu - ia, Al - le - lu -
Al - le - lu - ia, Al - le - lu -
73

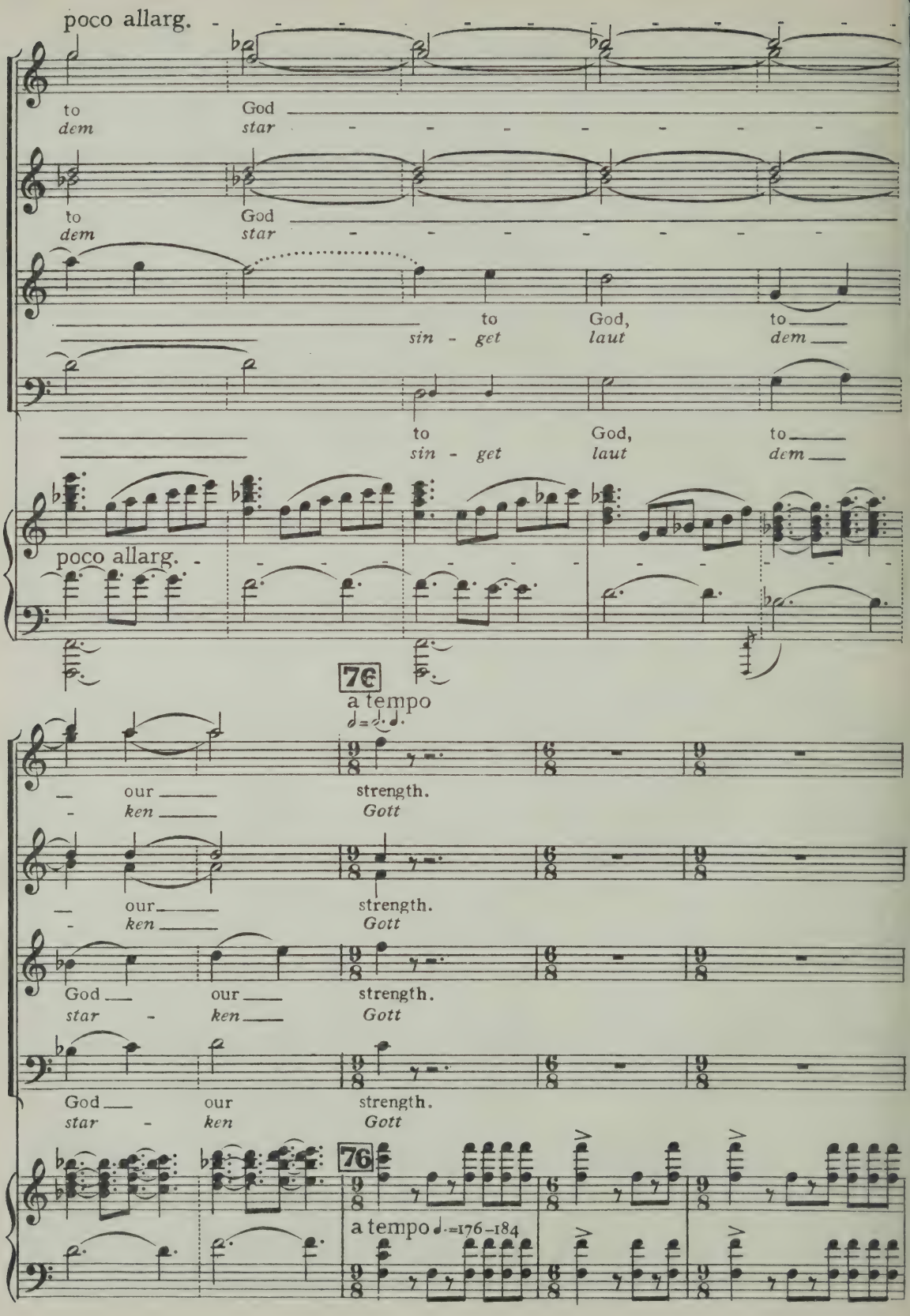

I
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu -
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu -
II
- ia,
- ia,
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu -
Al - le - lu -
74
in 4
Prestissimo ff
sim.
- ia.
- ia!
Then
Drum
sing,
singt,
sing
sin - get
a - loud.
laut
I
ff 2
3
4
I & II
ff
I
2
3
4
74
- ia.
- ia!
In 4
Prestissimo
I
ff 2
3
4
sim.

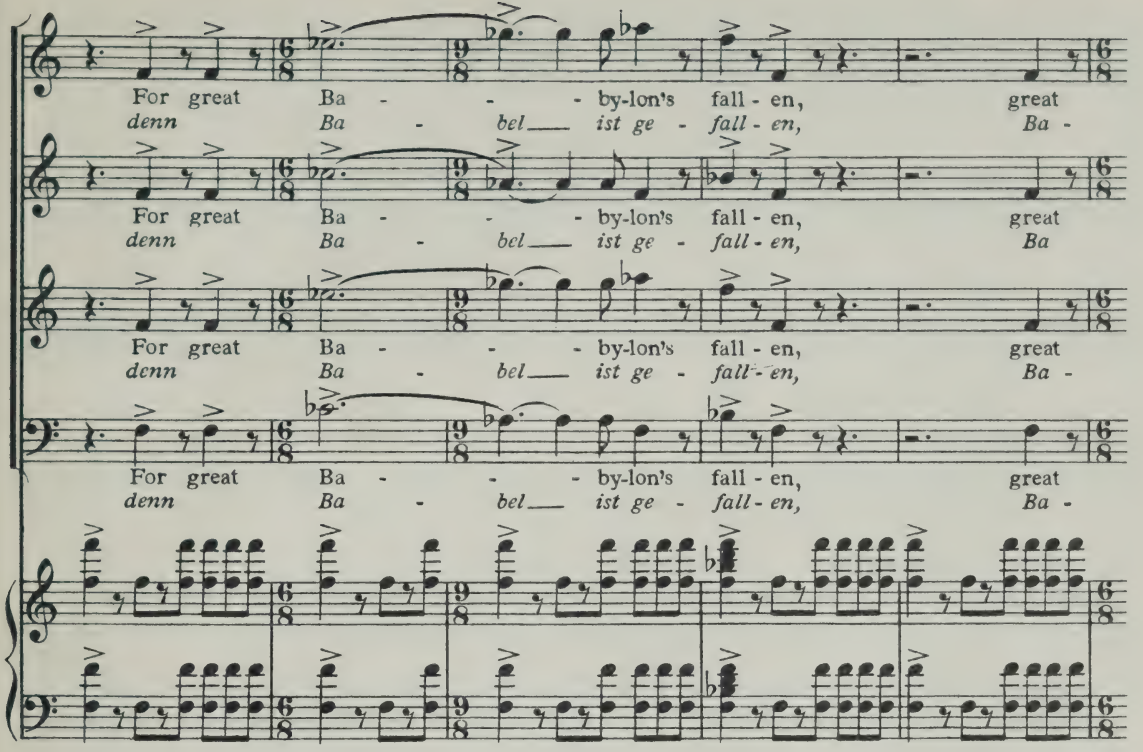

To
dem
To
dem
To
dem
ff
Then sing a - loud
Drum sin - get laut
God our strength
star - ken Gott
God our strength
star - ken Gott
God our strength
star - ken Gott
To God our
dem star - ken

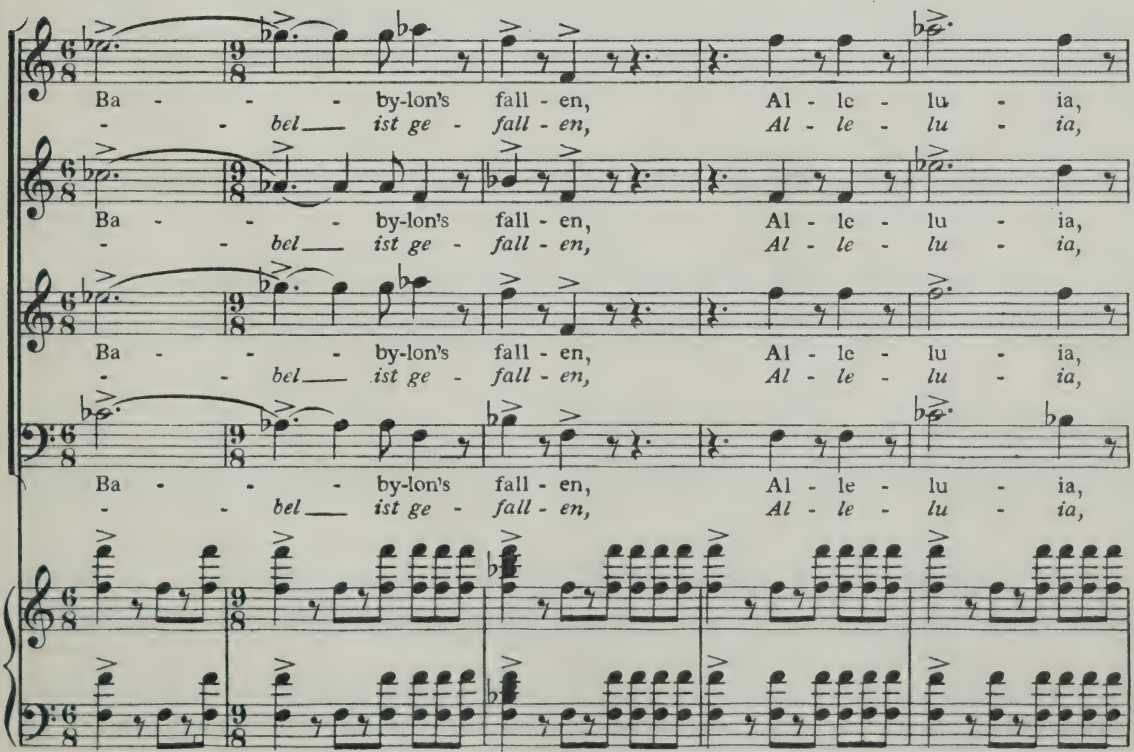

Make a joy - ful noise
Jauch - zet fröh - lich, jauch - - -
Make a joy - ful noise
Jauch - zet fröh - lich, jauch - - -
Make a joy - ful noise
Jauch - zet fröh - lich, jauch - - -
strength.
Gott
Make a
Jauch - zet
To the God of
- - - - - - - zet zu dem Got - te
To the God of
- - - - - - - zet zu dem Got - te
To the God of
- - - - - - - zet zu dem Got - te
joy - ful noise
fröh - lich, Jauch


75
Ja - cob
Ja - cobs
Ja - cob
Ja - cobs
Ja - cob
Ja - cobs
To the God of Ja -
zet zu dem Got - te Ja -
75
Then sing, sing a - loud
Drum singt, sin - get laut
Then sing, sing a - loud
Drum singt, sin - get laut
Then sing
Drum sin -
- cob Then sing a - loud,
- cobs Drum sin - get laut


Sing, sing a -
Singt, sin - get
Sing, sing a -
Singt, sin - get
a - loud,
- get laut
Sing a -
Sin - - - - get
- loud
laut
- loud
laut
Then sing a - loud
Drum sin - get laut
- loud
laut


poco allarg.
to God
dem star
to God
dem star
to God, to
sin - get laut dem
to God, to
sin - get laut dem
poco allarg.
76
a tempo
our strength.
ken Gott
our strength.
ken Gott
God our strength.
star - ken Gott
God our strength.
star - ken Gott
76
a tempo ♩.=176–184


For great Ba - - - by-lon's fall - en, great
denn Ba - bel ist ge - fall - en, Ba -
For great Ba - - - by-lon's fall - en, great
denn Ba - bel ist ge - fall - en, Ba
For great Ba - - - by-lon's fall - en, great
denn Ba - bel ist ge - fall - en, Ba -
For great Ba - - - by-lon's fall - en, great
denn Ba - bel ist ge - fall - en, Ba -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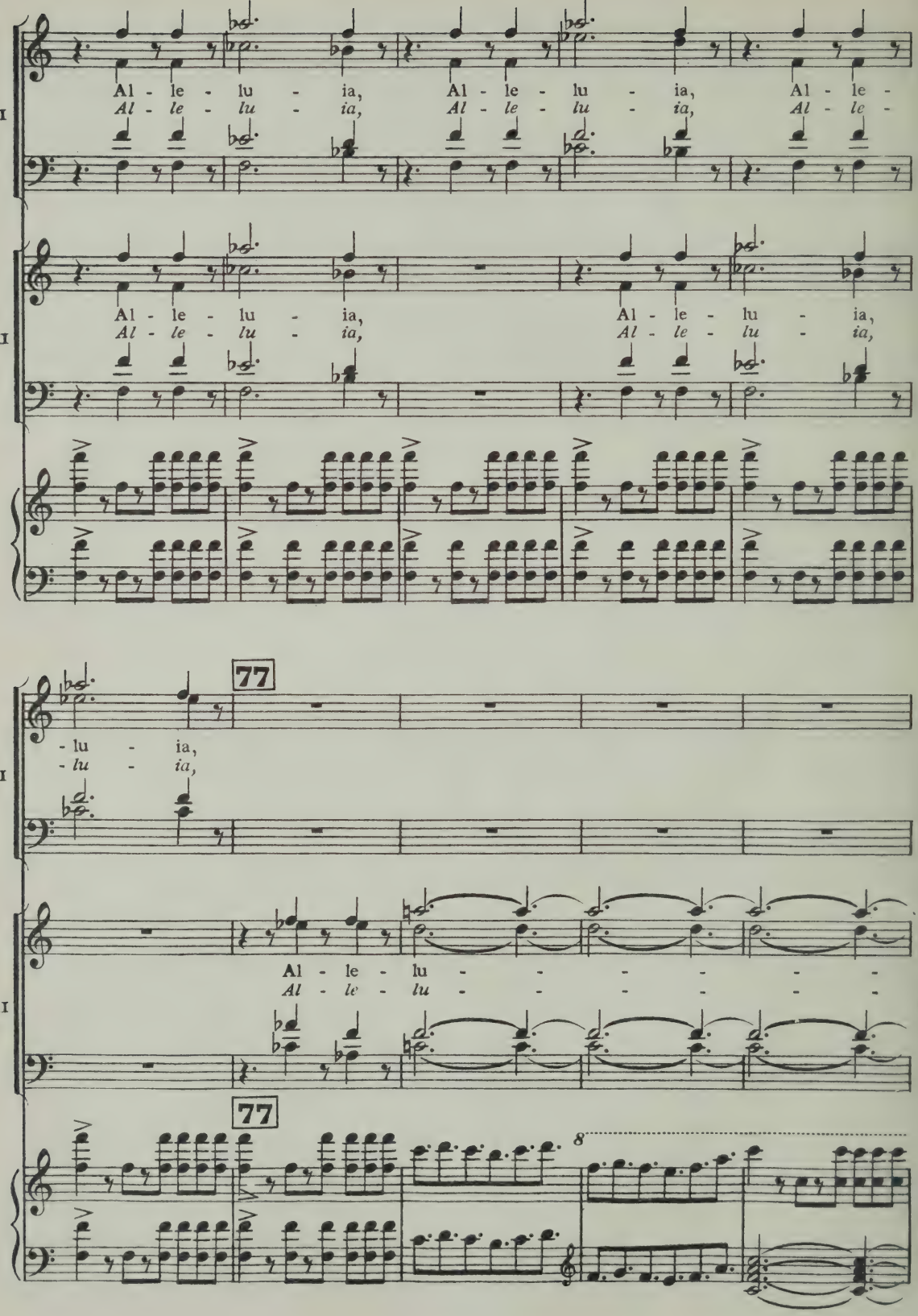
- - bel ist ge - fall - en, Al - le - lu - ia,
Ba - - - by-lon's fall - en, Al - le - lu - ia,
- - bel ist ge - fall - en, Al - le - lu - ia,
Ba - - - by-lon's fall - en, Al - le - lu - ia,
- - bel ist ge - fall - en, Al - le - lu - ia,
Ba - - - by-lon's fall - en, Al - le - lu - ia,
- - bel ist ge - fall - en, Al - le - lu - ia,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Al - le - lu - ia, Al - le - lu - ia, Al - le -
II
Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia,
77
- lu - ia,
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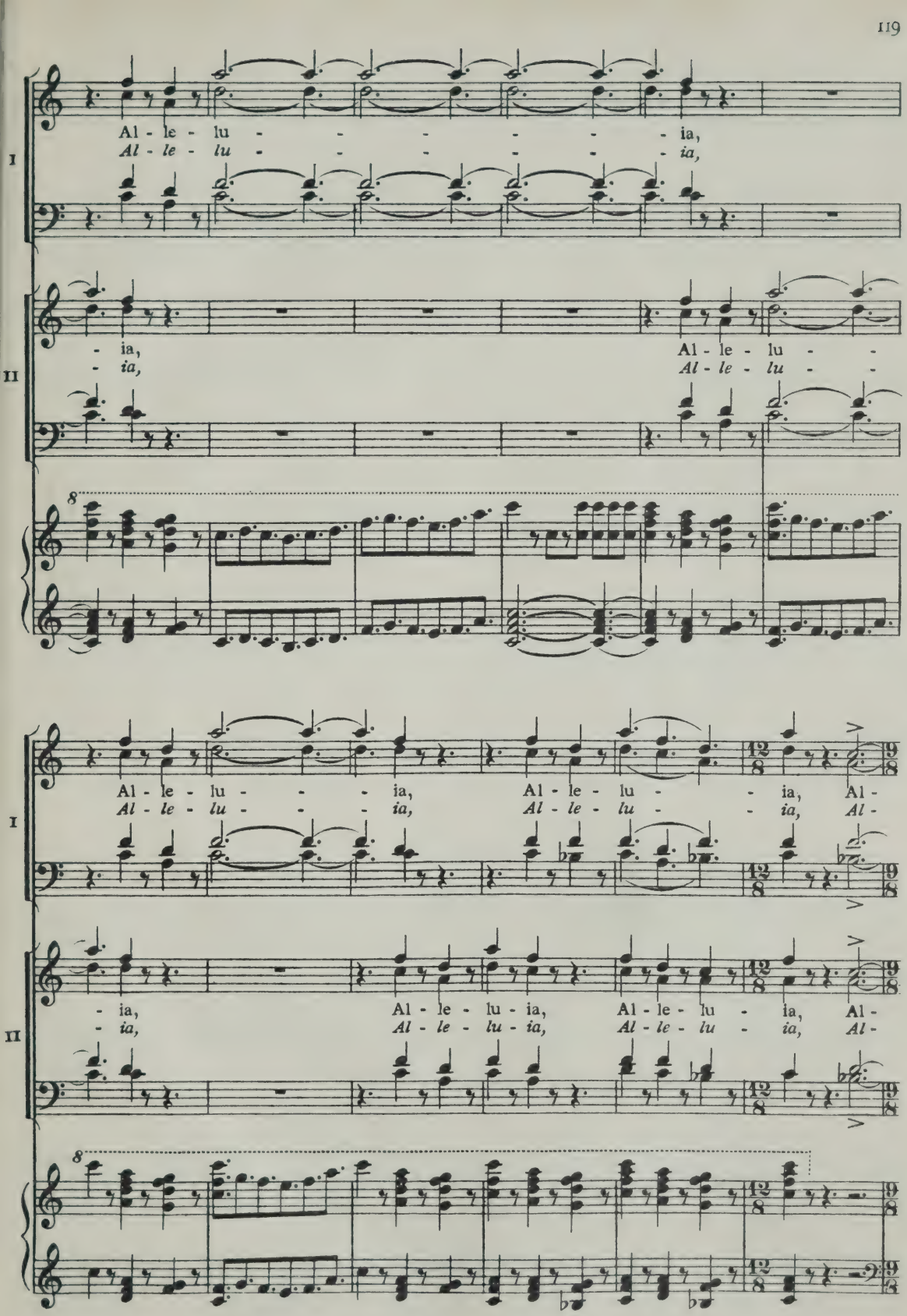
Al - le - lu - - - - - -
Al - le - lu - - - - - -
77
8


I
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Al - le - lu - - - - - - ia,
II
- ia,
- ia,
Al - le - lu - -
Al - le - lu - -
8
I
Al - le - lu - - - ia, Al - le - lu - - ia, Al -
Al - le - lu - - - ia, Al - le - lu - - ia, Al -
II
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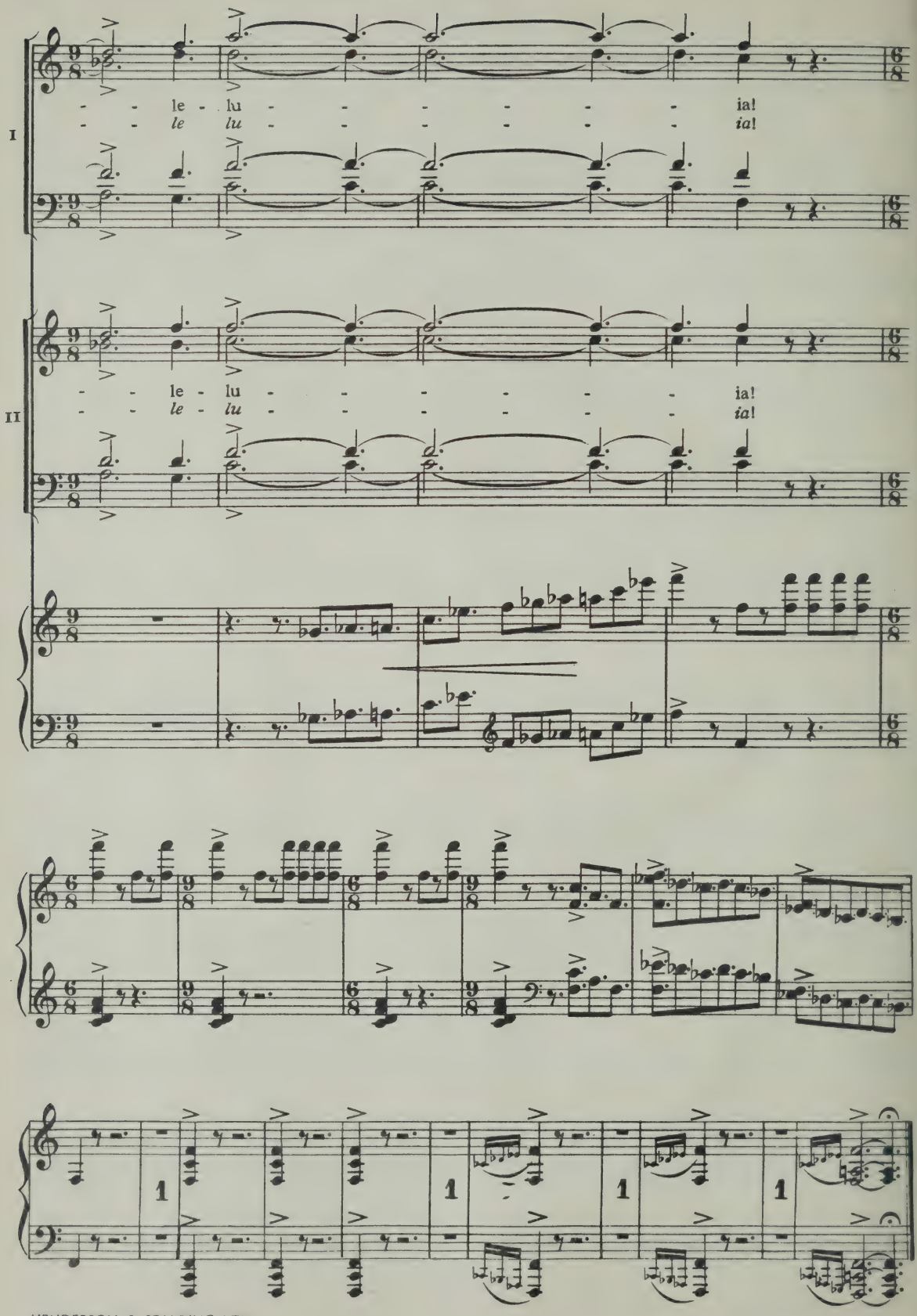

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"Belshazzar's Feast" for Mixed Choir, Baritone Solo and Orchestra . . . . . William Turner Walton.

(Born at Oldham, Lancashire, England, on March 29, 1902; now living)

The text was selected and arranged from the Holy Bible by Osbert Sitwell.

Thus spake Isaiah:

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of King of Babylon.
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!
. . . . . .

By the waters of Babylon,
By the waters of Babylon
There we sat down; yea we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who are to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.
Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.
. . . . . .

In Babylon
Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.
After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever . . .

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.
Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen,
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength,
Make a joyful noise unto the God of Jacob,
For Babylon the Great is fallen.
Alleluia!

The score calls for these instruments: Three flutes (third interchangeable with piccolo), two oboes, clarinet in E-flat, clarinet in B-flat, bass clarinet (or third clarinet), alto saxophone, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, battery (three players), two harps, pianoforte, the usual strings, two brass bands (to right and left of the choir and orchestra).

The first performance was at the Leeds Festival, England, on October 10, 1931. Dr. Malcolm Sargent conducted. The baritone singer was Dennis Noble.

The *London Times* published on the day before the performance at Leeds the following concise description:

"*Belshazzar's Feast* opens with a trumpet call, a single reiterated note, heralding the words 'Thus spake Isaiah.' The prophecy of the Babylonian captivity is asserted in hard, choral harmonies. The psalm 'By the Waters of Babylon' is set realistically. It begins in a mood of self pity, it culminates in a burning vengefulness. A coda to the psalm on the words 'For with violence shall that great city Babylon be thrown down' seems musically right but dramatically wrong. Its diminuendo reasserts the pathetic note and balances the opening of the psalm, but the thought that Babylon 'shall be found no more at all' would hold no pathos for these savage captives. Still, this quiet ending of the introductory chorus prepares the way for the bald facts of the narrative stated by a baritone voice without accompaniment. The catalogue of Babylon's material wealth leads to the choral picture of Belshazzar's Feast. They praise the gods of gold and of silver to the accompaniment of a four-square march rhythm.

"The composer spurns the obvious luxuries of tone. The facts of his music are discernible in the vocal score. We came away feeling that we could have got as much from it without all that lavish expenditure of lung power which a Leeds Festival chorus delights to give. The scene is a riot of sound, but in the main it is simple sound made of strident lines of melody striking uncompromisingly across one another, continually pouring in intensity up to the climax, where, against a background of percussion noises, the writing on the wall is slowly spelled out. To the ordinary orchestra is added two squads of trumpeters placed Berlioz-wise at the back of the chorus on each side. Unlike Handel, the composer has no time to spare for the interpretation of the writing by the soothsayers. Again the baritone solo states the facts, 'In that night was Belshazzar the king slain,' the word is repeated in a choral shout, and a jubilant chorus of revenge accomplished makes a powerful finale.

"Let not the Three Choirs of Worcester, Gloucester, and Hereford think that because this finale begins with 'Sing aloud to God' and ends in antiphonal alleluias they may find here a suitable novelty for their Cathedrals. '*Belshazzar's Feast*' is stark Judaism from first to last. It culminates in ecstatic gloating over the fallen enemy, the utter negation of Christianity. Its power as a dramatic oratorio compels admiration, but it is no more a 'sacred' oratorio than is Handel's on the same subject. By comparison with it the other novelties of this festival and of many others appear merely decorative trifles. In '*Belshazzar's Feast*' Mr. Walton has pursued his theme relentlessly, refusing all external decoration, and has produced a work of intense energy and complete sincerity. The wholly convincing performance by the Leeds Choir and Mr. Dennis Noble under Dr. Malcolm Sargent could leave no one who heard it unmoved."

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